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1906.

This Catalogue has been compiled by Mr. Martin Hardie, B.A., an Assistant in the Section of Prints and Drawings in the National Art Library.

It includes Original Etchings and Aquatints only, and not Reproductions of Pictures or Drawings.

The particulars respecting the Artists and their works are given in accordance with the best authorities obtainable at the date of publication.

8 Dec. 19. C.H.W.

CATALOGUE OF PRINTS
IN
THE NATIONAL ART LIBRARY.

II.

MODERN BRITISH AND AMERICAN
ETCHINGS AND AQUATINTS.

(Compiled to 30th June, 1905.)

ADDISON, William G.

Salisbury : St. Ann's Gate.

Before letters.

("The Etcher," 1883, pl. 18.)

($5\frac{1}{2} \times 7\frac{1}{2}$)

E. 1653-1904.

Another impression.

("Selected Etchings," 1885.)

Book Colln.

AIKMAN, George W. (1830-1904.)

For the good of the Church.

Signed G. Aikman. Before letters.

("The Etcher," 1880, pl. 25.)

($7\frac{1}{2} \times 9\frac{1}{2}$)

E. 1551-1904.

Warkworth Castle.

Signed G. Aikman. Before letters.

("The Etcher," 1882, pl. 5.)

($9\frac{1}{2} \times 10\frac{1}{2}$)

E. 1605-1904.

Another impression.

("Selected Etchings," 1885.)

Book Colln.

Across the moor—Coming storm.

Signed G. Aikman, A.R.S.A. *Lettered* English Etchings, Part
XXII.

("English Etchings," vol. III, 1883-4, pl. 1.)

($8 \times 9\frac{1}{2}$)

E. 1749-1904.

8976. 1000.—Wt. 26212. 2/06. Wy. & S. 4444r.

A

342765

Water. Found. - 1884.

The Church of the Holy Trinity, Stratford-on-Avon.

Signed G. Aikman, A.R.S.A. *Lettered* English Etchings, Part XXIX.

("English Etchings," vol. III, 1883-4, pl. 22.)

(7 $\frac{1}{2}$ × 10 $\frac{3}{8}$)

E. 1770-1904.

Warkworth Castle, Northumberland.

Signed G. Aikman. Warkworth. *Lettered* English Etchings, Part XXXIII.

("English Etchings," vol. IV, 1884, pl. 3.)

(6 $\frac{1}{2}$ × 8 $\frac{1}{2}$)

E. 1784-1904.

Towards evening.

Signed G. Aikman, A.R.S.A. *Lettered* English Etchings, Part LIX.

("English Etchings," vol. VI, 1885-6, pl. 15.)

(9 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

E. 1863-1904.

A border stronghold.

Signed G. Aikman, A.R.S.A. *Lettered* English Etchings, Part LXIII.

("English Etchings," vol. VII, 1886-8, pl. 8.)

(7 $\frac{1}{2}$ × 11 $\frac{1}{4}$)

E. 1874-1904.

Harlech Castle.

Signed G. Aikman.

("English Etchings," vol. VII, 1886-8, pl. 17.)

(6 $\frac{1}{2}$ × 8 $\frac{1}{2}$)

E. 1882-1904.

ALKEN, Henry (*worked* 1816-).

Scraps from the Sketch Book of Henry Alken, engraved by himself. Containing forty-two plates. London: Published by Thomas McLean, 26, Haymarket. 1821.

In vol. (10 $\frac{1}{2}$ × 8 $\frac{1}{2}$)

E. 4500-4541-1903.

Symptoms of being amused, by Henry Alken. London: Published by Tho^s. McLean: Repository of Wit and Humour, 26, Haymarket, 1822.

42 plates, incl. title, coloured by hand.

In vol. (10 × 14 $\frac{1}{2}$)

E. 4607-4648-1903.

Illustrations to Popular Songs, by Henry Alken. London: Published by Thomas McLean, Repository of Wit and Humour, 26, Haymarket, 1823.

42 plates, coloured by hand (1 missing).

In vol. (10 × 14 $\frac{1}{2}$)

E. 4649-4688-1903.

Specimens of Riding near London, Drawn from Life, by Henry Alken. London: Published by Thomas McLean, Repository of Wit and Humour, 26, Haymarket. 1823.

14 plates, coloured by hand.

In vol. (10½ × 14½) *Plates* (8 × 9½) E. 4593-4606-1903.

Pl. 1. One of the comforts of riding in company.

Lettered London, Published by Tho^s. McLean, Haymarket, 1821.
E. 4593-1903.

Pl. 2. Symptoms of Things going down hill.

Lettered London, Published by Tho^s. McLean, Haymarket, 1821.
E. 4594-1903.

Pl. 3. The pleasure of riding in Company.

Lettered London, Published by Tho^s. McLean, Hay-Market, 1821.
E. 4595-1903.

Pl. 4. Preparing for the Easter Hunt.

Lettered London, Published by Tho^s. McLean, Hay-Market, 1821.
E. 4596-1903.

Perfectly Satisfied.

Lettered London, Published Aug. 1st, 1821, by Thomas McLean, Haymarket.
E. 4597-1903.

Dissatisfied.

Lettered London, Published Aug. 1st, 1821, by Thomas McLean, Haymarket.
E. 4598-1903.

Delighted.

Lettered London, Published Aug. 1st, 1821, by Thomas McLean, Haymarket.
E. 4599-1903.

Surprised.

Lettered London, Published Aug. 1st, 1821, by Thomas McLean, Haymarket.
E. 4600-1903.

Taste.—View near Knightsbridge.

Lettered Published by Tho^s. McLean, Haymarket, Sept. 1st, 1821.
E. 4601-1903.

Lords.—View in Hyde Park.

Lettered Published Oct^r. 1, 1821, by Thomas McLean, 26, Hay Market, London.
E. 4602-1903.

Yeomanry of England paying a Visit.

Lettered London, Published by Thomas McLean, Haymarket, 1821.
E. 4603-1903.

Fancy.—View near Gray's Inn Road.

Lettered Published by Tho^s. McLean, Haymarket, Sept. 1st, 1821.
E. 4604-1903.

Folly.—View near Acton.

Lettered Published by Tho^s. McLean, Haymarket, Sept. 1st, 1821.
E. 4605-1903.

Knights.—View in the City Road.

Lettered Published Oct^r. 1, 1821, by Thomas McLean, 26, Haymarket, London.
E. 4606-1903.

[Alken's Sketches. 1824. No title page.]

5 plates. *All lettered* London, Published by Tho^s. McLean ;
26 Haymarket, 1824.

In vol. (11 × 15½) *Plates* (5½ × 8½) E. 4689-4693-1903.

Running into a fox. E. 4689-1903.

Ferreting rabbits. E. 4690-1903.

Earth stopper. E. 4691-1903.

Otter hunting. E. 4692-1903.

Running into a stag. E. 4693-1903.

Sporting Scrap Book, by Henry Alken, containing fifty plates,
designed and engraved by himself. London : Published by
Thomas McLean, 26, Haymarket. 1824.

In vol. (10½ × 7½) E. 4542-4592-1903.

Shakespeare's Seven Ages of Man. 1824. 7 plates.

In vol. (11¼ × 17) E. 4492-4498-1903.

The Infant.

Lettered London, Published by E. & C. McLean, June 20th, 1824.

(8½ × 11) E. 4492-1903.

The School-Boy.

Lettered London, Published by E. & C. McLean, June 15th, 1824.

(9 × 11½) E. 4493-1903.

The Lover.

Lettered London, Published by E. & C. McLean, June 15th, 1824.

(9½ × 11½) E. 4494-1903.

The Soldier.

Lettered London, Published by E. & C. McLean, June 20th, 1824.

(9 × 8½) E. 4495-1903.

The Justice.

Lettered London, Published by E. & C. McLean, June 20th, 1824.

(8½ × 11½) E. 4496-1903.

The Sixth Age.

Lettered London, Published by E. & C. McLean, June 20th, 1824.

(8½ × 10½) E. 4497-1903.

Last scene of all.

Lettered London, Published by E. & C. McLean, June 20th, 1824.

(8½ × 10½) E. 4498-1903.

ALKEN, Henry, Jun.

The Funeral Procession of Arthur, Duke of Wellington.
London, Published by Ackermann & Co., 96, Strand.

Aquatint. Folding panoramic view. (By H. A., and G. A. Sala.
See 'Notes and Queries,' 3. S. XII, p. 155, 1867.)

(5 × 8½)

14929.

The Race and the Road, Epsom. 1851. Ackermann & Co.
Strand.

Folding panoramic view.

(4½ × 9¾)

E.4499-1903.

ALLBON, C. F.

Evening, near Harrow.

Signed C. F. A. Before letters.

("The Portfolio," vol. xvii, 1886.)

(6½ × 10¼)

Book Coll.

ALLSTON, Washington (1779-1843).

Washington Irving.

Signed W. A. (W. Allston ?).

(3½ × 3½)

25226.

ALMA-TADEMA. See TADEMA.**ANONYMOUS.**

[Sea-shore with rushes, a dead branch in centre; a bay on
left, and on right a house among trees, and distant hills.]

(3¼ × 4¼)

29628.27.

ANONYMOUS.

VIth. Chamber, Winchester College. The Prefect in Hall's
Toys.

Lettered London, Published by Mess^{rs}. Dickinsons, Publishers to
H.M. The Queen, 114, New Bond St. W. march 26th, 1887,
Copyright registered.

(15 × 11½)

E. 1725-88.

ANSDELL, Richard, R.A. (1815-1885).**Sleepest, or wakest thou ? King Lear—Act 3, Scene 6.**

Two etchings on one sheet. The upper one, the shepherd asleep ;
the lower one, a dog asleep by his master's hat.

("Songs and Ballads of Shakespeare illustrated by the Etching
Club," 1853.)

($3\frac{7}{8} \times 5\frac{1}{8}$) ($1\frac{1}{2} \times 4$)

E. 1314-1904.

The upper etching, reprinted in "Etching and Etchers" by
P. G. Hamerton, 1st ed., 1868. *Book Colln.*

**Winter Song. Love's Labour Lost—Act 5, Scene 2. ("Then
nightly sings the staring owl.")**

("Songs and Ballads of Shakespeare illustrated by the Etching
Club," 1853.)

($1\frac{3}{4} \times 3\frac{1}{2}$)

E. 1322-1904.

The Sentinel.

Signed R. Ansdell.

("Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 8.)

($6 \times 8\frac{3}{4}$)

E. 3721-1902.

Proof, before signature. India paper.

221.

Fellow-commoners.

Signed R. Ansdell.

("Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 18.)

($4\frac{1}{8} \times 8\frac{3}{4}$)

E. 3731-1902.

Proof, before signature. India paper.

251.

The Park.

("A Selection of Etchings by the Etching Club," 1865, pl. 5.)

(7×10)

E. 3768-1902.

The anxious mother.

Signed R. Ansdell, R.A.

("Etchings for the Art-Union of London by the Etching Club,"
1872, pl. 10.)

(6×9)

E. 3753-1902.

Habitants of our shores.

Signed R. Ansdell R.A.

("Etchings for the Art-Union of London by the Etching Club,"
1872, pl. 14.)

($6\frac{1}{8} \times 9\frac{1}{8}$)

E. 3757-1902.

.Waiting for help.

Before letters. With the artist's signature in pencil.

("The Etching Club," 1879, 1.)

(7½ × 10)

29325.1.

The shepherd's revenge.

Before letters. With the artist's signature in pencil.

("The Etching Club," 1879, 2.)

(7¾ × 10½)

29325.2.

ANSTED, Alexander.**Dartmouth.**

Signed A. Ansted aq.

("The Portfolio," vol. XXIV, 1893.)

(3½ × 5½)

Book Colln.

Bideford and the Torridge; On the East Lynn.

Signed Alex. Ansted sc. The two etchings on one plate.

("The Portfolio," vol. XXIV, 1893.)

(9½ × 6½)

Book Colln.

ANTIQUARIAN ETCHING CLUB, THE.

The Publications of the Antiquarian Etching Club. London;
Printed for the members of the Club. 4 vols. 294 plates.
1849-1853.

Vol. 1 contains only 24 out of 54 published plates.

(11½ × 9)

E. 497-790-1904.

ART-UNION OF LONDON.

See **ETCHING CLUB**: Etchings for the Art-Union of London
by the Etching Club.

AYRTON, Annie.**Coin de cuisine.**

("L'Illustration Nouvelle," 1879.)

(6⅞ × 9½)

27759. D.33.

BAILEY, George.

A series of Etchings by George Bailey of Derby. Being
illustrations designed for 'Some Old Families.' By H. B.
McCall. 1890.

12 plates, in wrapper. (11½ × 9)

E. 23-94. A-L.

Title-page: "Some Old Families, a Contribution to the Genealogical History of Scotland. By Hardy Bertram McCall 1889"; in the centre, a group of armour.

($6\frac{1}{2} \times 4\frac{7}{8}$) E. 23-94. A.

[Book-plate of H. B. McCall, with coat of arms.]

($6\frac{1}{2} \times 4\frac{7}{8}$) E. 23-94. B.

[Arms of Liston family, with motto "Poco a Poco."]

($7\frac{1}{8} \times 5\frac{1}{8}$) E. 23-94. I.

[Arms of Allan family, with motto "Sub Deo Tutela Mea."]

($7\frac{1}{8} \times 5\frac{1}{8}$) E. 23-94. J.

[Arms of family of Scott of Thirlstane, Co. Selkirk.]

($7\frac{1}{8} \times 5\frac{1}{8}$) E. 23-94. K.

[Arms of Dalrymple family.]

($7\frac{1}{8} \times 5\frac{1}{8}$) E. 23-94. L.

Belvidere.

Signed G. Bailey.

($4\frac{1}{2} \times 6\frac{7}{8}$) E. 23-94. E.

The Black House.

Signed G. Bailey aqua.

($4\frac{1}{2} \times 6\frac{3}{8}$) E. 23-94. F.

Charlesfield.

Signed G. Bailey aqua.

($4\frac{1}{2} \times 6\frac{7}{8}$) E. 23-94. G.

Old Church of Aberdour.

Signed G. Bailey.

($4\frac{1}{2} \times 6\frac{3}{8}$) E. 23-94. H.

[Wright of Derby.]

With the artist's signature in pencil.

($3\frac{1}{8} \times 2\frac{1}{2}$) E. 23-94. D.

[Wright of Derby, his Children.]

Signed G. Bailey. With the artist's signature also in pencil.

($4\frac{7}{8} \times 3\frac{1}{2}$) E. 23-94. C.

Six Etchings of Y^e Antient Commandery. By George Bailey (of Derby.) ... Published by Littlebury & Company, The Worcester Press, at y^e Antient Commandery, in y^e Cittie of Worcester.

In wrapper ($15\frac{1}{2} \times 11\frac{3}{4}$) E. 2116-2121-99.

All lettered: G. Bailey, Del et Sc. (*except* E. 2120); and ... 'Published by T. Littlebury & Company, The Worcester Press.'

The Commandery, Worcester, from the court-yard.

Signed George Bailey.

($11\frac{3}{8} \times 7\frac{1}{8}$) E. 2116-99.

- The "Emanuel" Window, Commandery, Worcester.
Signed George Bailey.
 (11½ × 7½) E. 2117-99.
- The Minstrels' Gallery at the Commandery, Worcester.
Signed George Bailey.
 (11 × 7½) E. 2118-99.
- The Jacobean Staircase at the Commandery, Worcester.
Signed George Bailey.
 (11½ × 7½) E. 2119-99.
- One of the oak bed rooms in the Commandery.
Signed George Bailey.
 (7½ × 11½) E. 2120-99.
- The "Fort Royal" from one of the Commandery windows.
 (11½ × 7½) E. 2121-99.

BAIRD, N. H. J.

Picturesque Antiquities of Exeter. Etched by N. H. J. Baird.

- 24 plates, *all signed* N. H. J. Baird.
Portfolio (15½ × 10½) *Plates* (8½ × 5½) E. 676.1-24--90.
- The Guildhall, Exeter. E. 676.1-90.
- Guildhall, Interior. E. 676.2-90.
- St. Mary Steps Church (interior), Exeter. E. 676.3-90.
- Ancient clock, Matthew the Miller, Exeter. E. 676.4-90.
- St. Lawrence Church, High St., Exeter. E. 676.5-90.
- Bampfylde House, Exeter. E. 676.6-90.
- Rougemont Castle, Exeter. E. 676.7-90.
- Bishop's Palace & Cathedral, Exeter. E. 676.8-90.
- Exeter Cathedral, west front. E. 676.9-90.
- Bishop Bronescombe's tomb, Exeter Cathedral. E. 676.10-90.
- Bishop Oldham's Chantry, Exeter Cathedral. E. 676.11-90.
- Bishop Oldham's House. The Close. E. 676.12-90.
- Bishop Oldham's House. The Doorway. E. 676.13-90.
- Oak room, Mols' Coffee House, Exeter. E. 676.14-90.
- College of Vicar's Choral (interior), Exeter. E. 676.15-90.
- Stepcote Hill, Exeter. E. 676.16-90.
- Stepcote Hill, West Quarter, Exeter. E. 676.17-90.
- High Street, Exeter. E. 676.18-90.

Old houses, High Street, Exeter.	E. 676.19-90.
Old houses, Frog Street.	E. 676.20-90.
Ancient houses, North St., Exeter.	E. 676.21-90.
Old houses, Fore Street, Exeter.	E. 676.22-90.
Elizabethan House, Tudor Street, Exeter, 1500.	E. 676.23-90.
View from Canal banks, Exeter.	E. 676.24-90.

BAKER, Oliver.

In Chancery.

Before letters.

("English Etchings," vol. I, 1881-2, pl. 4.)
($6\frac{1}{8} \times 9\frac{1}{8}$) E. 1685-1904.

The entrance hall—Aston.

Before letters.

("English Etchings," vol. I, 1881-2, pl. 19.)
($9\frac{1}{2} \times 7\frac{1}{2}$) E. 1699-1904.

The Chancel, Norbury Church.

Signed Oliver Baker. *Lettered* English Etchings, Part VIII.

("English Etchings," vol. I, 1881-2, pl. 26.)
($8\frac{1}{4} \times 6$) E. 1706-1904.

The village inn.

Lettered English Etchings, Part XI.

("English Etchings," vol. II, 1882-3, pl. 3.)
($6\frac{1}{2} \times 8\frac{1}{2}$) E. 1718-1904.

Church Street, Hales Owen.

Lettered English Etchings, Part XVII.

("English Etchings," vol. II, 1882-3, pl. 20.)
($8\frac{1}{2} \times 6$) E. 1735-1904.

Mill wheels, Derbyshire.

Signed Oliver Baker.

("English Etchings," vol. III, 1883-4, pl. 4.)
($7\frac{1}{8} \times 11\frac{3}{8}$) E. 1752-1904.

Ludlow Church.

Lettered English Etchings, Part XXXII.

("English Etchings," vol. III, 1883-4, pl. 32.)
($7\frac{1}{4} \times 6$) E. 1779-1904.

Orleton Church.

Lettered English Etchings, Part XLII.

("English Etchings," vol. IV, 1884, pl. 29.)

(8 $\frac{1}{8}$ × 5 $\frac{1}{8}$)

E. 1809-1904.

The water-mill.

Lettered English Etchings, Part XLVI.

("English Etchings," vol. V, 1885, pl. 8.)

(9 $\frac{1}{8}$ × 6 $\frac{1}{8}$)

E. 1821-1904.

St. Mary's Chapel, Ludlow.

Signed Oliver Baker. Lettered English Etchings, Part LI.

("English Etchings," vol. V, 1885, pl. 22.)

(7 $\frac{1}{8}$ × 11 $\frac{1}{8}$)

E. 1835-1904.

Vestry door—Ludlow Church.

Signed O.B. Lettered English Etchings, Part LVIII.

("English Etchings," vol. VI, 1885-6, pl. 12.)

(7 $\frac{1}{8}$ × 5 $\frac{1}{8}$)

E. 1860-1904.

Aston Hall.

Signed Oliver Baker. "When the snow lies round about, deep and crisp and even." Lettered English Etchings, Part LXIII.

("English Etchings," vol. VII, 1886-8, pl. 9.)

(4 $\frac{1}{8}$ × 6 $\frac{1}{8}$)

E. 1875-1904.

Anne Hathaway's Cottage.

("English Etchings," vol. VII, 1886-8, pl. 18.)

(6 $\frac{1}{8}$ × 9 $\frac{1}{8}$)

E. 1883-1904.

Bulrushes in March.

("English Etchings," vol. VII, 1886-8, pl. 23.)

(7 $\frac{1}{8}$ × 6)

E. 1889-1904.

BAKER, S. H.

Stone Quarry, Ludlow.—Twilight.

Signed S.H.B. Febr. '81. Near Ludlow.

("English Etchings," vol. I, 1881-2, pl. 1.)

(6 $\frac{1}{8}$ × 9 $\frac{1}{8}$)

E. 1682-1904.

Ribbesford Church.

Signed Ribbesford. S.H.B.

("English Etchings," vol. I, 1881-2, pl. 13.)

(5 $\frac{1}{8}$ × 7 $\frac{1}{8}$)

E. 1694-1904.

A Merry Christmas.

Signed S.H.B. *Lettered* English Etchings, Part VII.

("English Etchings," vol. I, 1881-2, pl. 25.)

 $(4\frac{1}{2} \times 6\frac{1}{16})$

E. 1705-1904.

Study from nature.

Signed S.H.B. *Lettered* English Etchings, Part IX.

("English Etchings," vol. I, 1881-2, pl. 31.)

 $(5\frac{1}{8} \times 8\frac{7}{8})$

E. 1711-1904.

On the Trystion.

Signed S.H.B. *Lettered* English Etchings, Part XV.

("English Etchings," vol. II, 1882-3, pl. 13.)

 $(6\frac{1}{16} \times 8\frac{1}{4})$

E. 1728-1904.

Welburn Hall.

Signed S.H.B. *Lettered* English Etchings, Part XXI.

("English Etchings," vol. II, 1882-3, pl. 32.)

 $(4\frac{1}{2} \times 7\frac{7}{8})$

E. 1746-1904.

Wenlock Abbey, Shropshire.

Signed S. H. Baker. *Lettered* English Etchings, Part XXVIII.

("English Etchings," vol. III, 1883-4, pl. 19.)

 $(6\frac{1}{8} \times 9\frac{7}{8})$

E. 1767-1904.

Harlech Castle.

Signed S. H. Baker. *Lettered* English Etchings, Part XXXV.

("English Etchings," vol. IV, 1884, pl. 9.)

 $(9\frac{1}{8} \times 6\frac{1}{4})$

E. 1790-1904.

Old and new bridges at Dinas Mawddwy.

Signed S. H. Baker. *Lettered* English Etchings, Part XLVIII.

("English Etchings," vol. V, 1885, pl. 14.)

 $(7 \times 9\frac{1}{4})$

E. 1827-1904.

Ludlow Castle from the Teme.

Signed S. H. Baker. *Lettered* English Etchings, Part LIV.

("English Etchings," vol. V, 1885, pl. 31.)

 $(6\frac{1}{2} \times 9\frac{7}{8})$

E. 1844-1904.

BALL, Arthur E.

Benfleet Marsh.

Signed A.E.B. (*monogr.*). Before letters.

("The Etcher," 1881, pl. 6.)

 $(4 \times 7\frac{1}{16})$

E. 1570-1904.

Another impression.

("Selected Etchings," 1885.)

Book Colln

BALL, Wilfrid W.**The lone field.**

Before letters.

("The Etcher," 1880, pl. 6.)

(2½ × 4)

E. 1533-1904.

The Pond at Sark.

Before letters.

("The Etcher," 1880, pl. 7.)

(3½ × 5⅞)

E. 1534-1904.

A silent highway.

Before letters.

("The Etcher," 1880, pl. 24.)

(7½ × 5⅞)

E. 1550-1904.

The Wey, near Ripley.

Before letters.

("The Etcher," 1881, pl. 32.)

(6½ × 10½)

E. 1595-1904.

Another impression.

("Selected Etchings," 1885.)

*Book Colln.***Stranded.—Rye.**

Before letters.

("The Etcher," 1882, pl. 11.)

(3½ × 9⅞)

E. 1610-1904.

Another impression.

("Selected Etchings," 1885.)

*Book Colln.***Twilight.***Signed* W.W.B. 1882. Before letters.

("The Etcher," 1883, pl. 5.)

(4 × 7⅞)

E. 1640-1904.

BARWELL, F.**Sonnet, no. IX.**

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(7 × 5)

E. 1382-1904.

Sea beach—Norfolk fishermen on the look out. ("The Sea Beach"—G. Crabbe; "The Sea"—T. Campbell; "The Fisherman"—B. W. Procter.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

($8\frac{3}{4} \times 6\frac{1}{2}$)

E. 1433-1904.

Another state.

Lettered F. Barwell. London, Published December 1st, 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

BAYES, A. W.

Baiting his hook.

Before letters.

("English Etchings," vol. I, 1881-2, pl. 6.)

($5\frac{1}{4} \times 3\frac{7}{8}$)

E. 1687-1904.

The sacristy door.

Signed A. W. Bayes. Before letters.

("English Etchings," vol. I, 1881-2, pl. 14.)

($6\frac{1}{2} \times 4\frac{3}{4}$)

E. 1695-1904.

Baking oatcake, Yorkshire.

Signed A. W. Bayes. *Lettered* English Etchings, Part VI.

("English Etchings," vol. I, 1881-2, pl. 21.)

($8\frac{1}{2} \times 7$)

E. 1701-1904.

London—The City. The Cock Tavern, Fleet Street.

Signed A. W. Bayes. *Lettered* English Etchings, Part VII.

("English Etchings," vol. I, 1881-2, pl. 23.)

($10\frac{1}{2} \times 8$)

E. 1703-1904.

Besieged.

Signed A. W. B. (*monogr.*) *Lettered* English Etchings, Part IX.

("English Etchings," vol. I, 1881-2, pl. 29.)

(10×7)

E. 1709-1904.

John Phillip, R.A.

Signed A. W. B. (*monogr.*) *Lettered* English Etchings, Part XII.

("English Etchings," vol. II, 1882-3, pl. 14.)

($10 \times 8\frac{1}{4}$)

E. 1719-1904.

Disturbers of the peace.

Signed A. W. Bayes. *Lettered* English Etchings, Part xvi.
 ("English Etchings," vol. II, 1882-3, pl. 17.)
 ($7\frac{3}{4} \times 6$) E. 1732-1904.

London—White Lion Court, Wych St.

Signed A. W. Bayes. *Lettered* English Etchings, Part xxv.
 ("English Etchings," vol. III, 1883-4, pl. 10.)
 ($9\frac{7}{8} \times 6\frac{1}{4}$) E. 1758-1904.

Going to the well.

Signed A. W. Bayes. *Lettered* English Etchings, Part xxxiv.
 ("English Etchings," vol. IV, 1884, pl. 5.)
 ($7\frac{3}{8} \times 5$) E. 1786-1904.

London—Middle-row, Holborn.

Lettered English Etchings, Part xxxix.
 ("English Etchings," vol. IV, 1884, pl. 20.)
 ($9\frac{7}{8} \times 4\frac{5}{8}$) E. 1800-1904.

London—the Old Curiosity Shop.

Signed A. W. Bayes. *Lettered* English Etchings, Part xlv.
 ("English Etchings," vol. v, 1885, pl. 1.)
 ($8\frac{7}{8} \times 6\frac{7}{16}$) E. 1815-1904.

London—the Water-gate, Buckingham Street.

Signed A. W. B. (*monogr.*). *Lettered* English Etchings, Part lix.
 ("English Etchings," vol. vi, 1885-6, pl. 14.)
 ($8 \times 5\frac{1}{4}\frac{1}{2}$) E. 1862-1904.

Drury Lane—the Cock and Magpie.

Signed A. W. Bayes.
 ("English Etchings," vol. vii, 1886-8, pl. 22.)
 ($9\frac{1}{4} \times 8$) E. 1888-1904.

BELL, John (1811-1895).

"Sweet Auburn! Loveliest village of the plain, etc."

("The Deserted Village . . . illustrated by the Etching Club,"
 1841, pl. 1.)
 ($1\frac{1}{4} \times 3\frac{1}{2}$) E. 1324-1904.

"Dear lovely bowers of innocence and ease," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 2.)

($2\frac{1}{4} \times 3\frac{7}{8}$) E. 1325-1904.

"While many a pastime circled in the shade," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 4.)

(2×4) E. 1327-1904.

"Ill fares the land, to hastening ills a prey," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 7.)

($2 \times 3\frac{1}{2}$) E. 1330-1904.

"O blest retirement, friend to life's decline," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 10.)

($2\frac{1}{4} \times 4$) E. 1333-1904.

"Despair and Anguish fled the struggling soul."

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 17.)

($1\frac{1}{2} \times 3\frac{3}{4}$) E. 1340-1904.

"At proud men's doors they ask a little bread."

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 32.)

($1\frac{1}{4} \times 3$) E. 1355-1904.

"Downward they move, a melancholy band," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 38 ; two illustrations.)

($1\frac{3}{8} \times 3\frac{5}{8}$) ($2\frac{1}{2} \times 3\frac{5}{8}$) E. 1361-1904.

"Teach him, that states of native strength possess," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 40.)

($1\frac{5}{8} \times 3\frac{1}{4}$) E. 1363-1904.

The devil's webbe. "Thys webb oure passions bee," etc.

("Etch'd Thoughts, by the Etching Club," 1844.)

($7\frac{1}{8} \times 6$) E. 1463-1904.

The assault.

("Etch'd Thoughts, by the Etching Club," 1844.)

(5 $\frac{3}{8}$ × 7)

E. 1470-1904.

The goode mayde.

("Etch'd Thoughts, by the Etching Club," 1844.)

(5 $\frac{1}{2}$ × 6 $\frac{1}{4}$)

E. 1484-1904.

The progress of war.

("Etch'd Thoughts, by the Etching Club," 1844.)

(5 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

E. 1501-1904.

Medallion portrait of Gray.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847: vignette above list of illustrations).

(2 in. diam.)

E. 1927 a.-1904.

"Their lot forbad," etc. (Headpiece.)

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 11.)

(1 $\frac{1}{8}$ × 2)

E. 1937-1904.

Another impression.

E. 1278-1904.

Ariel's Song. Tempest—Act 1, Scene 2. "Come unto these yellow sands," etc.

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)

(3 $\frac{1}{2}$ × 5 $\frac{3}{8}$)

E. 1306-1904.

"Where the bee sucks." Tempest—Act 5, Scene 1. "On a bat's back I do fly."

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)

(1 $\frac{1}{2}$ × 2)

E. 1308-1904.

BELL, J. Munro.

Reid's Close, Edinburgh.

Signed Reid's Close. J. Munro Bel

("The Etcher," 1883, pl. 24.)

(9 $\frac{1}{4}$ × 8)

E. 1659-1904.

BIRKET FOSTER. See FOSTER.

BONINGTON, Richard Parkes (1801-1828).

B. = BOUVENNE, A. Catalogue de l'oeuvre gravé et lithographié de R.P.B. 1873.

Bologna.

Signed R.P.B. *Lettered* London, Published October 15, 1828, by Messrs. Colnaghi & Co., Pall Mall East. India paper. 2nd state. (B., p. 31).

(8½ × 5¼)

E. 240-1905.

BORROW, W. H.**A Hastings fishing boat.**

Signed W. H. Borrow. *Lettered* English Etchings, Part xxxii. ("English Etchings," vol. III, 1883-4, pl. 31.)

(6½ × 9¼)

E. 1778-1904.

Hastings from the Minnis Rock.

Signed W. H. Borrow. *Lettered* English Etchings, Part xlii. ("English Etchings," vol. v, 1885, pl. 2.)

(6½ × 9½)

E. 1816-1904.

Low tide—Hastings.

Signed W. H. Borrow. *Lettered* English Etchings, Part lx. ("English Etchings," vol. vi, 1885-6, pl. 17.)

(4 × 5½)

E. 1864-1904.

Rye.

Signed W. H. Borrow. *Lettered* English Etchings, Part lxii. ("English Etchings," vol. vii, 1886-8, pl. 5.)

(6¾ × 7¼)

E. 1871-1904.

BOUCHER, W. H.**Hale and hearty.**

Signed W. B. '83. Before letters. ("The Etcher," 1883, pl. 11.)

(6½ × 4½)

E. 1646-1904.

Making himself useful.

Signed W. H. B. ("English Etchings," vol. viii, 1889-91, pl. 22.)

(10¼ × 8)

E. 1918-1904.

BRADBURY, A. A.

Croxden Abbey.

Signed A. A. Bradbury 1875. India paper.
(5 × 7 $\frac{1}{4}$)

27449.

BRANDARD, E. M.

Rouen.

Signed E. M. Brandard 1886. *Lettered* English Etchings, Part
LXII.

("English Etchings," vol. VII, 1886-8, pl. 4.)
(11 $\frac{3}{8}$ × 8 $\frac{5}{8}$)

E. 1870-1904.

Tintern Abbey.

Signed E. M. B.

("English Etchings," vol. VIII, 1889-91, pl. 12.)
(7 × 10 $\frac{3}{8}$)

E. 1908-1904.

BRANDARD, E. P.

Meadows at Marlow on the Thames.

Before letters.

("The Portfolio," vol. XIV, 1893.)
(5 $\frac{1}{2}$ × 7 $\frac{3}{8}$)

*Book Coll^{ns}.***BRANGWYN, Frank, A.R.A.**

Assisi.

Before letters. With the artist's signature in pencil.

(12 × 15 $\frac{1}{4}$)

E. 559-1903.

Barnard Castle.

Lettered Barnard Castle. Original-Radierung von F. Brangwyn.
Druck & Verlag der Gesellschaft für Vervielfältigende Kunst,
Wien. (Jahresmappe, 1904.)

(14 $\frac{1}{2}$ × 11 $\frac{1}{4}$)

E. 5205-1904.

BRETHERTON, Charles (c. 1760-1783).

Jonathan Richardson.

Signed Chas. Bretherton f. vol. 4. p. 15. [Walpole's "Anecdotes
of Painting"].

(4 $\frac{1}{2}$ × 3 $\frac{3}{8}$)

25461.18

8976.

B 2

BRETHERTON, James (*worked 1770-1790*).

[Landscape: a road between trees, with water and a fence on either side; to the left a willow.]

Signed Js. Bretherton invt. et fecit.

($5\frac{5}{8} \times 6\frac{1}{8}$)

E. 23712-53.

BUCKMAN, Edwin.

Cobwebs.

Lettered English Etchings, Part xv.

("English Etchings," vol. II, 1882-3, pl. 14.)

(6 x 8)

E. 1729-1904.

Tumbling thro' the world.

Lettered English Etchings, Part XVIII.

("English Etchings," vol. II, 1882-3, pl. 23.)

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 1738-1904.

A widower.

Signed E.B. *Lettered* English Etchings, Part XXI.

("English Etchings," vol. II, 1882-3, pl. 31.)

(8 x 6)

E. 1745-1904.

Study of a figure, from the artist's picture "God's Share."

Lettered English Etchings, Part XXIII.

("English Etchings," vol. III, 1883-4, pl. 5.)

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 1753-1904.

The beacon fire.

Signed E. Buckman. *Lettered* English Etchings, Part XXIX.

("English Etchings," vol. III, 1883-4, pl. 23.)

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 1771-1904.

In the pursuit of Wealth.

Signed E. Buckman. *Lettered* English Etchings, Part XXXVII.

("English Etchings," vol. IV, 1884, pl. 14.)

($7\frac{1}{2} \times 6$)

E. 1795-1904.

The toast of the Army and Navy.

Signed E. Buckman. *Lettered* English Etchings, Part XLVIII.

("English Etchings," vol. V, 1885, pl. 13.)

($7 \times 9\frac{1}{2}$)

E. 1826-1904.

BURGESS, Walter W.**Abbeville.***Signed* W. W. Burgess. Before letters.

("The Etcher," 1880, pl. 5.)

(7 × 9½)

E. 1532-1904.

Lincolnshire fens.*Signed* W. W. Burgess, 1881. Before letters.

("The Etcher," 1881, pl. 29.)

(5 × 9½)

E. 1592-1904.

"A streamlet's rushy banks."*Signed* W.W.B. 1882. Walter W. Burgess (*erased*). Before letters.

("The Etcher," 1882, pl. 17.)

(7 × 9)

E. 1616-1904.

The Cathedrals and the Cathedral Towns of England and Wales. A series of original etchings by W. W. Burgess, F.S.P.E. Part I. London, Gladwell Brothers, Gracechurch Street. (1887.)

12 plates, before letters, with the artist's signature in pencil.

Portfolio (22½ × 16½) *Etchings* (7½ × 10½). E. 804.A.1-12-87.

Lincoln Cathedral from the S.W.

Signed Lincoln. W. W. Burgess. 85.

E. 804.A.1-87.

Ely Cathedral from the S.E.

Signed Ely W. W. Burgess 85.

E. 804.A.2-87.

Elvet Bridge and Durham Cathedral from the N.E.

Signed Elvet Bridge Durham. W.W.Burgess 1883.

E. 804.A.3-87.

St. Paul's Cathedral from the S.

Signed W.W.B. 1886.

E. 804.A.4-87.

Westminster Abbey from the S.E.

Signed Walter W. Burgess 1886.

E. 804.A.5-87.

Rochester Cathedral and Castle from the N.W.

Signed Rochester W.W.B. 1886.

E. 804.A.6-87.

Canterbury Cathedral from the N.W.

Signed Canterbury W.W.Burgess, 1885.

E. 804.A.7-87.

Salisbury Cathedral from the N.W.

Signed Salisbury W.W.B. 1886.

E. 804.A.8-87

Norwich Cathedral, from the S.E.

Signed Norwich W.W.B. 1886,

E. 804.A.9-87.

Winchester Cathedral from the S. W.

Signed Winchester W.W.B. 1886. E. 804.A.10-87.

Chichester Cathedral from the N.

Signed Chichester W.W.B. 1886. E. 804.A.11-87.

Hereford Cathedral from the S. W.

Signed Hereford W.W.B. 1886. E. 804.A.12-87.

BURRIDGE, Frederick Vango.

[Entrance to harbour of a fishing village; on the right, houses built on the wall, and in front a man standing by boat.]

With the artist's signature in pencil: "Fred^k Vango Burridge '93."

(4 $\frac{1}{4}$ × 6 $\frac{3}{4}$) E. 309-93.

BURY, William Countts Keppel, *Viscount* (1832-1894).

(Afterwards Earl of Albemarle).

"The Death-bed," Stanzas I and IV.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(5 × 7 $\frac{1}{2}$) E. 1379-1904.

Study of a buffalo ("The South African Desert."—T. Pringle.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(4 × 5 $\frac{1}{2}$) E. 1402-1904.

Another state.

Lettered Viscount Bury. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.) *Book Colln.*

The ruined fountain. ("The Ruined Fountain."—Anon.; "Inscription for a Fountain"—S. T. Coleridge; "The Fountain"—S. Rogers.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(8 × 5 $\frac{1}{2}$) E. 1403-1904.

Another state.

Lettered Viscount Bury. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.) *Book Colln.*

A Jew pedlar, Damascus. ("The Pedlar"—W. Wordsworth; "The Hebrew's Appeal"—Anon.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(6 × 6) E. 1422-1904.

Another state.

Lettered Viscount-Bury. London, Published December 1st.
1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The door of the Kiosk. ("The Kiosk"—R. M. Milnes;
"The Lament of the Moslem"—Anon.)

("Passages from Modern English Poets illustrated by the Junior
Etching Club," 1862, large paper ed.)

(11½ × 8)

E. 1442-1904.

CALDECOTT, Randolph (1846-1886).

[Mathurine, a Breton peasant at St. Brieuc.]

Signed R. C. Japan paper.

(7⅞ × 5)

E. 355-99.

For a wood-engraving of the same subject, see "Breton Folk"
by H. Blackburn and R. C., 1880, p. 35.

[A Breton peasant at Quimperlé.]

Signed R. C. Japan paper.

(5¾ × 4½)

E. 356-99.

For a wood-engraving of the same subject, see "Breton Folk"
by H. Blackburn and R. C., 1880, p. 137.

CALDERON, Philip Hermogenes (1833-).

Toujours fidèle.

Before letters. With the artist's signature in pencil.

("The Etching Club," 1879, 3.)

(8 × 6)

29325.3.

CALLCOTT, Augustus Wall (1779-1844).

[Head of an old man, wearing cap, turned to right.]

Signed A. W. Callcott R.A.

(4 × 3½)

13348.

CAMERON, David Young.

W.=WEDMORE, F. Cameron's Etchings: a Study and a Catalogue. 1903.

Flower Market.

Signed D. Y. Cameron, 1892. Before letters. With the artist's
signature also in pencil. (W. 40.)

(7½ × 10½)

E. 501-1903.

Paolo Salvati.

Signed D. Y. Cameron, 1895. Before letters. With the artist's signature also in pencil. (W. 75.)
 (9½ × 7½) E. 503-1903.

Venetian Fountain.

Signed D. Y. Cameron 1894. Before letters. With the artist's signature also in pencil. (W. 82.)
 (6 × 8½) E. 500-1903.

Dieppe Castle.

Signed D. Y. Cameron. Before letters. With the artist's signature also in pencil. (W. 107.)
 (9½ × 16) E. 223-98.

Siena.

Signed D. Y. Cameron 1900. Before letters. With the artist's signature also in pencil. (W. 135.)
 (11½ × 5½) E. 502-1903.

Perth Bridge.

Signed D. Y. Cameron.
 ("The Portfolio," vol. XX, 1889.)
 (6½ × 10½) *Book Colln.*

Arran.

Signed D. Y. Cameron.
 ("The Portfolio," vol. XXIII, 1892.)
 (5 × 9½) *Book Colln.*

CARPENTER, William Hookham (1792-1866).**[Portrait of himself.]**

Signed W. Carpenter 1847. Also in pencil: W.H.C.
 (9 × 5½) E. 161-91.

[Portrait of M^{rs}. Carpenter.]

Signed Drawn and Etched by W. Carpenter.
 (9 × 6) E. 162-91.

W^m. Smith, Esq^r. F.S.A.

Signed W. Carpenter 1858. On the back, in pencil: "Given to me by W.S."
 (9½ × 5½) E. 163-91.

CARRICK, J. M.

"The Elm Tree," Part II—Stanza XI.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(7 × 4½)

E. 1367-1904.

CASTLE, H.

The Obelisk on the Victoria Embankment.

Lettered English Etchings Part x.

("English Etchings," vol. I, 1881-2, pl. 32.)

(13½ × 9½)

E. 1712-1904.

London—the City. Leadenhall Market.

Lettered English Etchings Part XIII.

("English Etchings," vol. II, 1882-3, pl. 7.)

(11 × 8)

E. 1722-1904.

London—The City. Peter's Lane, Smithfield.

Lettered English Etchings, Part XVI.

("English Etchings," vol. II, 1882-3, pl. 18.)

(10½ × 6½)

E. 1733-1904.

London—the City. St. John's Gate, Clerkenwell.

Lettered English Etchings, Part XXI.

("English Etchings," vol. II, 1882-3, pl. 33.)

(9½ × 6½)

E. 1747-1904.

CAVE, Henry (1780-1836).

Antiquities of York. Drawn and etched by H. Cave. London :
Published by R. Ackermann, 101, Strand. 1813.

41 plates incl. title.

In vol. (14½ × 10½)

E. 3424-3464—1903.

Frontispiece ; an old building, with title : Picturesque Buildings
in York, sketched and etched by H. Cave. York, Published by
R. Sunter.

(10 × 8)

E. 3424-1903.

1. Old building in Goodram Gate.

(10½ × 8)

E. 3425-1903.

2. Ornamented house in Stone Gate.

(10½ × 8)

E. 3426-1903.

3. Entrance into the Excise-office in the Pavement.
($10\frac{1}{8} \times 8$) E. 3427-1903.
4. Part of Low Ousegate.
($10\frac{1}{8} \times 8$) E. 3428-1903.
5. Part of the front to the George Inn, in Coney Street.
($10 \times 7\frac{1}{4}$) E. 3429-1903.
6. The Parsonage belonging to All Saints Church, in North Street.
(8×10) E. 3430-1903.
7. Old building in Peasholm Green.
($8 \times 10\frac{1}{8}$) E. 3431-1903.
8. Part of Stone Gate.
(8×10) E. 3432-1903.
9. Porch to the Church of St. Lawrence.
($10 \times 8\frac{1}{2}$) E. 3433-1903.
10. The steeple of Trinity Church, Micklegate.
(10×8) E. 3434-1903.
11. A doorway to Lady Irwin's, in the Minster Yard.
($10 \times 7\frac{1}{2}$) E. 3435-1903.
12. Fishergate Bar.
($10 \times 7\frac{1}{2}$) E. 3436-1903.
13. Micklegate Bar.
(10×8) E. 3437-1903.
14. Bootham Bar.
(10×8) E. 3438-1903.
15. Monk Bar.
(10×8) E. 3439-1903.
16. Walmgate Bar.
($8\frac{1}{2} \times 10$) E. 3440-1903.
17. Portal of the Priory of St. Trinity, Micklegate.
(10×8) E. 3441-1903.
18. The doorway of Sir Arthur Ingram's Hospital, Bootham.
($8 \times 5\frac{1}{4}$) E. 3442-1903.
19. The entrance to Clifford's Tower.
($8 \times 5\frac{1}{4}$) E. 3443-1903.
20. The Churches of St. Crux and All Saints, in the Pavement.
($7\frac{1}{2} \times 9\frac{1}{2}$) E. 3444-1903.
21. Doorway in Coney Street.
($8\frac{1}{8} \times 5\frac{1}{4}$) E. 3445-1903.

22. The entrance to the White Swan Inn, in the Pavement.
($7\frac{1}{8} \times 6$) E. 3446-1903.
23. St. William's Chapel, and part of Micklegate.
($7\frac{7}{8} \times 10$) E. 3447-1903.
24. The inside of St. William's Chapel.
(8×10) E. 3448-1903.
25. The entrance into St. William's Chapel.
($10 \times 7\frac{7}{8}$) E. 3449-1903.
26. The screen of St. William's Chapel.
($10 \times 7\frac{1}{8}$) E. 3450-1903.
27. The screen of St. William's Chapel.
($7\frac{1}{8} \times 10$) E. 3451-1903.
28. St. Mary's Tower.
(8×6) E. 3452-1903.
29. Gateway to St. William's College, College Street.
($10 \times 7\frac{1}{8}$) E. 3453-1903.
30. Entrance to St. William's College.
($9\frac{7}{8} \times 7\frac{7}{8}$) E. 3454-1903.
31. Entrance to the George Inn, Coney Street.
($9\frac{7}{8} \times 7\frac{1}{8}$) E. 3455-1903.
32. North Street Postern.
(8×10) E. 3456-1903.
33. Low and High Ouse Gate.
($7\frac{1}{8} \times 10$) E. 3457-1903.
34. Carving in wood, the corner of Low and High Ouse Gate.
($8 \times 5\frac{7}{8}$) E. 3458-1903.
35. Tower at the entrance of Mary Gate.
(10×8) E. 3459-1903.
36. Ancient architecture adjoining Clifford's Tower.
($10 \times 7\frac{1}{8}$) E. 3460-1903.
37. First Water-lane.
($9\frac{1}{8} \times 7\frac{1}{8}$) E. 3461-1903.
38. Castlegate Postern.
($7\frac{1}{8} \times 9\frac{1}{8}$) E. 3462-1903.
39. Part of the ruins of St. Mary's Abbey.
($9\frac{7}{8} \times 7\frac{7}{8}$) E. 3463-1903.
40. Fishergate Postern.
($9\frac{1}{8} \times 7\frac{1}{8}$) E. 3464-1903.

CAVE, Robert Haynes.

Old houses at Rye.

Signed R. H. Cave.

("The Portfolio," vol. IV, 1873: on the same sheet with the following plate.)

($4\frac{1}{8} \times 2\frac{3}{8}$)

Book Colln.

A Suffolk Village.

Signed Cave.

("The Portfolio," vol. IV, 1873.)

($3 \times 3\frac{1}{4}$)

Book Colln.

[Another impression of the above two plates.] E. 1580-326-85.

CHARLOTTE, H.R.H. Princess (1796-1817.)

Hannibal.

Signed Hannibal. Charlotte fec. 1814,

($4\frac{1}{8} \times 2\frac{1}{4}$)

13349.

CHATTOCK, Richard S.

Wensleydale. Fourteen etchings with descriptive text.
MDCCCLXXII.

14 plates on Japan paper, before letters, all signed RSC.
E. 1637A-N-89.

For text see CHATTOCK in Book Catalogue.

- | | |
|--|--------------|
| I. Hawes. | |
| ($5\frac{7}{8} \times 8\frac{3}{8}$) | E. 1637A-89. |
| II. Cotter Force. | |
| ($5\frac{1}{2} \times 7\frac{1}{8}$) | E. 1637B-89. |
| III. Above Cotter Force, 1871. | |
| ($6\frac{1}{4} \times 5\frac{1}{2}$) | E. 1637C-89. |
| IV. In Widdale. | |
| ($5\frac{1}{2} \times 8\frac{3}{8}$) | E. 1637D-89. |
| V. Hardraw Scarr Force. | |
| ($5\frac{1}{8} \times 7$) | E. 1637E-89. |
| VI. Descent to Hardraw Force. | |
| ($8\frac{3}{8} \times 5\frac{1}{2}$) | E. 1637F-89. |
| VII. On Hardraw Beck. | |
| ($5\frac{1}{2} \times 8\frac{3}{8}$) | E. 1637G-89. |

- VIII. Nappa Hall.
($5\frac{1}{2} \times 5\frac{1}{2}$) E. 1637H—89.
- IX. Aysgarth Force.
($6\frac{1}{2} \times 5\frac{1}{2}$) E. 1637I—89.
- X. Aysgarth Force.
($5\frac{1}{2} \times 8\frac{1}{2}$) E. 1637J—89.
- XI. Aysgarth Bridge.
($5\frac{1}{2} \times 5\frac{1}{4}$) E. 1637K—89.
- XII. The Ure near Aysgarth.
($5\frac{1}{2} \times 8\frac{1}{4}$) E. 1637L—89.
- XIII. In Bolton Castle.
($8\frac{1}{2} \times 5\frac{1}{4}$) E. 1637M—89.
- XIV. Hartleap Well.
($5\frac{1}{2} \times 5\frac{1}{2}$) E. 1637N—89.

Bridge on the River Blythe.

Signed R.S.C. 1871.

("The Portfolio," vol. II, 1871.)

($4 \times 5\frac{1}{4}$)

Book Collⁿ.

"Ring out, wild bells, to the wild sky."

("The Portfolio," vol. III, 1872.)

($5\frac{1}{4} \times 5\frac{1}{2}$)

Book Collⁿ.

Another impression.

("Examples of Modern Etching," by P. G. Hamerton, 1875.)

Book Collⁿ.

Sheep's Bridge, Eton.

Signed R.S.C. 1873.

("The Portfolio," vol. IV, 1873.)

($5\frac{1}{2} \times 3\frac{1}{4}$)

Book Collⁿ.

"When rosy plumelets tuft the larch."

Before letters.

("The Portfolio," vol. IV, 1873.)

($5\frac{1}{2} \times 8\frac{1}{2}$)

Book Collⁿ.

Another impression.

("Examples of Modern Etching," by P. G. Hamerton, 1875.)

Book Collⁿ.

Oaks in Sherwood Forest.

Signed R. S. C. 1881.

("The Portfolio," vol. XII, 1881.)

($7\frac{1}{2} \times 11\frac{1}{2}$)

Book Collⁿ.

Chagford Bridge.*Signed* R. S. C. 1882. Before letters.

("The Portfolio," vol. XIV, 1883.)

(7½ × 11½)

*Book Colln.***Footbridge over the Wily.***Signed* R. S. C. 1884. Before letters.

("The Portfolio," vol. XIV, 1884.)

(7½ × 11½)

*Book Colln.***The College from the river ("Sketches of Eton").***Signed* R. S. C. 1873.("Etching and Etchers," by P. G. Hamerton, 3rd ed., 1880.)

(4 × 5½)

*Book Colln.***Hampstead Heath.**

Before letters.

("The Etcher," 1879, pl. 4.)

(7½ × 10½)

E. 1513-1904.

Another impression.

E. 1667-1904.

Tintagel.*Signed* R. S. C. 1890.

("The Etcher," 1880, pl. 8.)

(5½ × 8½)

E. 1535-1904.

Daffodils.*Signed* R. S. C. '81. Before letters.

("The Etcher," 1881, pl. 13.)

(9½ × 7½)

E. 1576-1904.

See also:—WOOD (W. W.). Sketches of Eton. Etchings and vignettes
by R. S. C. 1874. *Book Colln.*

CHATTOCK (R. S.). Practical Notes on Etching. 1883.

*Book Colln.*WORDSWORTH (W.). The River Duddon. A series of
sonnets. With 10 etchings by R. S. C. 1884.*Book Colln.***"Choice Examples of Modern Etching."****"Choice Examples of Modern Etching."** Published by
Mess^{rs}. Virtue and Co. London, (188-).

The etchings are catalogued separately under the artists' names.

CLARK, J.

A Retrospective Review," Stanza XIV.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(7 × 5)

E. 1386-1904.

Hagar and Ishmael. ("Hagar and Ishmael"—M. Tighe.)

("Passages from Modern English Poets illustrated by the Etching Club," 1862, large paper ed.)

(5½ × 8)

E. 1406-1904.

Another state.

Lettered J. Clark. London, Published December 1st. 1861,
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

The village grandame. ("The Village Schoolmistress"—W. Shenstone; "The Grandame"—C. Lamb.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(4½ × 3½)

E. 1443-1904.

Another state.

Lettered J. Clark. London, Published December 1st. 1861,
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

CLARK, J. Benwell.

The dinner hour.

Before letters. Japan paper.

("Choice Examples of Modern Etching," 188-.)

(9½ × 7)

E. 3009-1901.

The stable.

Signed J. B. Clark. 1885. *Lettered* English Etchings, Part LVIII.

("English Etchings," vol. VI, 1885-6, pl. 10.)

(8½ × 10½)

E. 1857-1904.

CLARK, J. H.

Illustrations to Don Quixotte. Twenty-four plates, coloured.
Price £1 10s.

In aquatint. All lettered : Published by Tho^s. McLean, Feb^y. 1,
1819.

(8½ × 5½)

E. 3388-3411-1903.

This is a separate edition of the plates done for "Don Quixote de la Mancha. Translated, etc, by Charles Jarvis." London, 1819.

Don Quixote meeting the shepherdesses.	
<i>Signed J. H. Clark del.</i>	E. 3388-1903.
Don Quixote dubbed a knight.	E. 3389-1903.
Don Quixote instructing Sancho.	
<i>Signed J. H. Clark del^t.</i>	E. 3390-1903.
Don Quixote attacking the Biscainer.	
<i>Signed J. H. Clark del^t.</i>	E. 3391-1903.
Don Quixote and Sancho after the meeting with the Yanguesians.	
<i>Signed J. H. Clark del^t.</i>	E. 3392-1903.
Don Quixote attacking the flock of sheep.	
<i>Signed J. H. Clark del^t.</i>	E. 3393-1903.
Don Quixote stoned by the galley slaves.	
<i>Signed J. H. Clark del^t.</i>	E. 3394-1903.
Don Quixote's pranks in the Sable mountain.	E. 3395-1903.
Dorothea at the feet of Don Quixote.	
<i>Signed J. H. Clark del^t.</i>	E. 3396-1903.
Don Quixote attacking the wine-skins.	E. 3397-1903.
Don Quixote attacking the barber.	
<i>Signed J. H. Clark del^t.</i>	E. 3398-1903.
Dispute between Sancho and the barber.	
<i>Signed J. H. Clark del^t.</i>	E. 3399-1903.
Don Quixote enraged at Sancho's improper language before the princess.	
<i>Signed J. H. Clark del^t.</i>	E. 3400-1903.
Don Quixote's quarrel with the goat-herd.	
<i>Signed J. H. Clark del^t.</i>	E. 3401-1903.
Sancho's visit to Don Quixote opposed.	E. 3402-1903.
Don Quixote mistaking the peasant girl for Dulcinea.	
<i>Signed J. H. Clark del^t.</i>	E. 3403-1903.
Don Quixote's adventure with the lion.	
<i>Signed J. H. Clark del^t.</i>	E. 3404-1903.
Don Quixote and Sancho at the marriage of Camacho.	
<i>Signed J. H. Clark del^t.</i>	E. 3405-1903.
Don Quixote attacking the puppets.	E. 3406-1903.
Sancho appealing to the Duchess.	E. 3407-1903.
Don Quixote on the wooden horse.	E. 3408-1903.
Don Quixote visited by the old Duenna.	
<i>Signed J. H. Clark del.</i>	E. 3409-1903.

- Teresa Panza receiving the message from the Duchess.
E. 3410-1903.
Don Quixote subdued by the Knight of the White Crescent.
E. 3411-1903.

CLAYTON, J. N.

A family group. ("A Mother's Love"—J. Montgomery;
"The Infant's Kiss"—M. R. Mitford; "Domestic Love"
—Rev. G. Croly.)

("Passages from Modern English Poets illustrated by the Junior
Etching Club," 1862, large paper ed.)
(4 $\frac{3}{8}$ × 5 $\frac{1}{2}$) E. 1412-1904.

Another state.

Lettered J. N. Clayton. London, Published December 1st.
1861, by Day & Son, Lith. to the Queen.
(In small edition of the above, 1862.) *Book Collⁿ.*

COLE, Sir Henry, K.C.B. (1808-1882).

Unpublished Amateur Etchings, by Henry Cole C.B. South
Kensington, 1860-1866.

SERIES A. 10 plates, on India paper, all before letters. Index
page signed in ink: "Art Library South Kensington Museum.
Henry Cole." 26470. 1-10.

West Shandon. Gareloch. House of Robert Napier, 1860.

Signed and inscribed Rob Napier's West Shandon Gareloch
H. Cole del & aq Oct. 1860.

(5 $\frac{7}{16}$ × 9) 26470. 1.

Gareloch, Dumbarton. Farm of Robert Napier, 1860.

Signed and inscribed West Shandon Farm Gareloch R.
Napier's October H. Cole 1860.

(6 × 8 $\frac{3}{8}$) 26470. 2.

Shere. Cottage of H.C. and Fir Hill, 1860.

Signed and inscribed Shere H.C. 1860.

(4 $\frac{1}{2}$ × 5 $\frac{1}{4}$) 26470. 3.

Shere Church, Surrey, 1861.

Signed and inscribed Shere. Sep. 17 1861 HC.

(4 × 4 $\frac{1}{8}$) 26470. 4.

Dunvegan Castle, Skye, belonging to MacLeod of MacLeod, 1863.

Signed and inscribed Biallochnacroicha. To M^{rs}. MacLeod.
Dunvegan Castle Skye. Sep. 1863. H. Cole.

(4 $\frac{1}{8}$ × 6 $\frac{1}{4}$) 26470. 5.

- Newbold Revel, Rugby. House of Edward Wood, 1864.
Signed and inscribed Newbold Revel Sep. 1861. HC to
 M^{rs}. Wood.
 (5 × 8) 26470. 6.
- Bowlhead Green, Surrey, 1864.
Signed and inscribed To Miss Redgrave. Bowlhead. 29.7.64
 HC.
 (5 × 7 $\frac{1}{8}$) 26470. 7.
- Sacketts Farm, Broadstairs, 1864.
Signed and inscribed Sacketts Reading St. Broadstairs HC
 Oct 17, 1864.
 (5 × 7 $\frac{1}{8}$) 26470. 8.
- Penshurst. Entrance to the Park, 1865.
Signed and inscribed Penshurst, 10.7.65. H.C.
 (4 × 4 $\frac{1}{8}$) 26470. 9.
- Grovedale. Abinger Common. House of R. Redgrave, 1865.
Signed and inscribed Grovedale HC Abinger i. VII.
 MDCCLXV.
 (4 × 4 $\frac{1}{8}$) 26470. 10.
-
- SERIES B. 28 plates, on India paper. Index page signed in ink :
 "Art Library, South Kensington Museum. Henry Cole."
 26471. 1-28.
- Shere Church and Newland's Corner, 1861.
Signed and inscribed. H.C. Aug 22 1860 St. Matthew.
 (2 $\frac{5}{8}$ × 7 $\frac{1}{8}$) 26471. 1.
- Netley Park towards Ewhurst, 1861.
Signed and inscribed Hind Head, Albury Park. From Netley
 Park. Shere. Elm Cottage. Sep 61. Ewhurst Mill.
 (2 $\frac{5}{8}$ × 7 $\frac{1}{8}$) 26471. 2.
- Dunvegan Castle, Skye. MacLeod of MacLeod, 1863 (unfinished).
Signed and inscribed HC. Dunvegan Castle 63.
 (3 $\frac{1}{16}$ × 5) 26471. 3.
- Jim at Broadstairs.
Signed and inscribed To Lord Hawarden. H.C. Jim. Oct.
 1864.
 (1 $\frac{1}{2}$ × 3 $\frac{7}{16}$) 26471. 4.
- Broadstairs Pier, 1864.
Inscribed. ... at Broadstairs. Oct. 64.
 (4 $\frac{1}{2}$ × 5) 26471. 5.
- At Broadstairs, 1864.
Signed and inscribed Broadstairs. Oct. 64. HC.
 (1 $\frac{1}{2}$ × 2 $\frac{7}{16}$) 26471. 6.

- Cliffs. Broadstairs to Margate, 1864.
Inscribed Broadstairs 64.
 $(3\frac{7}{8} \times 2\frac{3}{8})$ 26471. 7.
- Hatfield. Seat of the Marquis of Salisbury, 1866.
Inscribed Hatfield Palace Gardens 8 Jan MDCCCLXVI.
 $(2\frac{1}{8} \times 7\frac{7}{8})$ 26471. 8.
- Ben Lomond, 1865.
Signed and inscribed To Robert Napier... Ben Lomond 8 Aug 1865 H.C.
 $(2 \times 4\frac{1}{8})$ 26471. 9.
- Shandon, Steamer. R. Napier, 1865.
Signed and inscribed Approach to Shandon, Aug. 7 1865. H.C.
 $(2 \times 4\frac{1}{8})$ 26471. 10.
- Frystone Hall. Seat of Lord Houghton, 1865.
 $(2\frac{1}{2} \times 4\frac{1}{8})$ 26471. 11.
- Brampton Bryan. Lady Langdale's, 1865.
Signed and inscribed Brampton Bryan. To Countess Harley Teleki (?) Sep. 1865, 25. H.C.
 $(2\frac{1}{2} \times 4\frac{1}{8})$ 26471. 12.
- Eywood. Seat of Lady Langdale, 1865.
Signed and inscribed Eywood, Sep. 1865. H.C.
 $(1\frac{3}{4} \times 5\frac{3}{8})$ 26471. 13.
- Eywood. Reflexion in a Pool. Lady Langdale's, 1865.
Signed and inscribed Eywood. Sep. 1865. H.C.
 $(5\frac{1}{16} \times 2\frac{3}{16})$ 26471. 14.
- Eywood House. Lady Langdale's, 1865.
Signed and inscribed Eywood Sep. 1865. H.C. to Lady Langdale.
 $(2\frac{3}{4} \times 7\frac{7}{8})$ 26471. 15.
- Woodseat. House of Minton Campbell, 1865.
Signed and inscribed Woodseat. To Mrs. Campbell. H.C. Sep. MDCCCLXV.
 $(2\frac{1}{8} \times 5\frac{3}{8})$ 26471. 16.
- At Woodseat. Minton Campbell's, 1865.
Signed and inscribed Woodseat. Trees and distance (?) ... 1865. H.C.
 $(1\frac{3}{4} \times 5\frac{3}{8})$ 26471. 17.
- Abinger Church, Surrey, 1865.
Signed and inscribed Abinger. iii. vii. MDCCCLXV.
 $(2 \times 4\frac{1}{8})$ 26471. 18.
- At Abinger Common, Surrey, 1865.
Signed and inscribed H. Cole. Abinger Common iii. vii. MDCCCLXV.
 $(2 \times 4\frac{1}{8})$ 26471. 19.

Windsor. From St. Leonard's Hill. G. Moffatt's, 1865.

Signed and inscribed Windsor. From St. Leonard's Hill. To Mrs. Moffatt. Oct. xxiii. MDCCCLXV. H.C.

($2\frac{3}{8} \times 7\frac{1}{8}$) 26471. 20.

Chilham Castle, Kent, 1865.

Signed and inscribed Chilham. xvii. vii. MDCCCLXV. H. Cole.

($2\frac{3}{4} \times 4\frac{1}{8}$) 26471. 21.

Condover Hall. R. Cholmondeley's, 1865.

Signed and inscribed Condover Hall. Sep. 1865. H.C.

($3\frac{1}{8} \times 5\frac{1}{8}$) 26471. 22.

Savona. 1866.

Signed and inscribed Savona May 66 H. Cole.

($1\frac{1}{8} \times 6\frac{3}{8}$) 26471. 23.

Savona Potteries. 1866.

($1\frac{3}{4} \times 7\frac{1}{8}$) 26471. 24.

Finale, Italy. 1866.

Signed and inscribed H.C. Finale May 28 1866.

($4 \times 3\frac{3}{4}$) 26471. 25.

Oneglia Pier. Italy, 1866.

Signed and inscribed Oneglia May ... 1866. H.C.

($2\frac{3}{8} \times 4$) 26471. 26.

Ouchy, Lake of Lausanne, 1866.

($2\frac{1}{2} \times 7\frac{7}{8}$) 26471. 27.

Shere School, Surrey, 1866.

Signed and inscribed Shere Girls' School, where the first musical festival was held 24, 25, Sep. MDCCCLXVI. In Memoriam Felix Summerly del.

($2\frac{1}{2} \times 3\frac{1}{8}$) 26471. 28.

COLE, J. Foxcroft (1833-1892).

Companions.

Signed J. Foxcroft Cole. Before letters.

("The Etcher," 1882, pl. 12.)

($7\frac{7}{8} \times 9\frac{3}{8}$) E. 1611-1904.

COLLINS, William, R.A. (1733-1847).

Etchings by W^m. Collins, R.A. Part I. London: Published by J. Hogarth, 60, Great Portland Street, Portland Place. March, 1843.

6 plates on India paper, before letters. 15730.1-6.

The fisher boy.

($3\frac{1}{8} \times 2\frac{1}{4}$) 15730.1.

Fishermen waiting the tide. <i>Signed</i> W. Collins. ($4\frac{1}{8} \times 4\frac{1}{8}$)	15730.2.
The landing net. ($4\frac{1}{8} \times 6\frac{1}{8}$)	15730.3.
The begging dog. ($8 \times 6\frac{1}{8}$)	15730.4.
Girl by the fire-side. ($5 \times 2\frac{3}{4}$)	15730.5.
Buying fish. ($8\frac{1}{8} \times 10\frac{1}{8}$)	15730.6.

CONEY, John (1786-1833).

Ancient Cathedrals, Hôtels de Ville, and other public buildings in France, Holland, Germany, and Italy. London : Moon, Boys, and Graves, 6, Pall Mall. 1832.

Title and short descriptive text in English and French : the English title missing. 32 plates, all with imprint : "Drawn and Engraved by John Coney."

In vol. ($22 \times 19\frac{1}{2}$) *Plates, av. size* (20×16) E. 5359-5390-1903.

Frontispiece : Cathedral, Rouen, west front.

Lettered London, Published Decr. 1, 1829, by Moon, Boys, and Graves, Printsellers to the King, 6, Pall Mall.

E. 5359-1903.

Cathedral, Rouen, south entrance.

Lettered London, Published April 1, 1830, etc.

E. 5360-1993.

Cathedral, Rouen, north entrance.

Lettered London, Published July, 1829, etc.

E. 5361-1903.

Rouen, Hôtel du Bourgtheroude. Court-yard.

Lettered London, Published April 1, 1830, etc.

E. 5362-1903.

St. Ouen, Rouen. From the garden.

Lettered London, Published April 1, 1830, etc.

E. 5363-1903.

Palace of Justice, Rouen.

Lettered London, Published July, 1829, etc.

E. 5364-1903.

Cathedral, Antwerp.

Lettered London, Published January, 1829, etc.

E. 5365-1903.

St. Augustin's, Antwerp.

Lettered London, Published Jan^y. 1, 1830, etc.

E. 5366-1903.

Hôtel de Ville, Brussels.

Lettered London, Published July, 1829, etc.

E. 5367-1903.

- Cathedral, Brussels.
Lettered London, Published January, 1829, etc. E. 5368-1903.
- Cathedral, Rheims.
Lettered London, Published August 2, 1830, etc. E. 5369-1903.
- Cathedral, St. Omer.
Lettered London, Published August 2, 1830, etc. E. 5370-1903.
- Abbey of St. Bertin, St. Omer.
Lettered London, Published Jan^y. 1, 1830, etc. E. 5371-1903.
- Abbey of St. Bertin, St. Omer. Interior, looking west.
Lettered London, Published Jan^y. 1, 1830, etc. E. 5372-1903.
- Cathedral, Amiens.
Lettered London, Published December 1, 1829, etc. E. 5373-1903.
- Clock Tower, Bergues.
Lettered London, Published June, 1832, etc. E. 5374-1903.
- The Church of Thaun, Alsace.
Lettered London, Published June, 1832, etc. E. 5375-1903.
- Cathedral, Milan, N. E. view.
Lettered London, Published August 2, 1830, etc. E. 5376-1903.
- Cathedral, Mechlin.
Lettered London, Published August 2, 1830, etc. E. 5377-1903.
- Cathedral, Milan. N.W. view.
Lettered London, Published June 1, 1831, etc. E. 5378-1903.
- Strasburg Cathedral.
Lettered London, Published June 1, 1831, etc. E. 5379-1903.
- Hôtel de Ville, Arras.
Lettered London, Published July, 1829, etc. E. 5380-1903.
- Hôtel de Ville, Louvaine.
Lettered London, Published Dec^r. 1, 1829, etc. E. 5381-1903.
- Notre-Dame, Paris.
Lettered London, Published April 1, 1830, etc. E. 5382-1903.
- Cathedral, Abbeville.
Lettered London, Published Jan^y. 1, 1830, etc. E. 5383-1903.
- University of Pavia.
Lettered London, Published June 1, 1831, etc. E. 5384-1903.
- Tower of St. Martin's, Landshut.
Lettered London, Published June 1, 1831, etc. E. 5385-1903.
- Cloth Hall, Bruges.
Lettered London, Published Dec^r. 1, 1829, etc. E. 5386-1903.

Cathedral, Beauvais.

Lettered London, Published January, 1829, etc. E. 5387-1903.

Hôtel de Ville, Ghent.

London, Published January, 1829, etc. E. 5388-1903.

Hôtel de Ville, Ypres.

(Date illegible). E. 5389-1903.

Cathedral Church, Freiburg.

London, Published June, 1832, etc. E. 5390-1903.

[Etchings of architectural subjects.] 17 plates.

In ink on the fly-leaf :—" Private Proofs of Etchings given to me by Mr. John Coney (the Engraver) from Soane's Designs, 12th, Oct. 1828. Charles Heathcote Tatham, Architect, Member of the Academy of St. Luke at Rome and of the Institute at Bologna."—"To George Smith Esq., Architect to the Mercer's Comp^y., etc., C. H. T. Warden of Trinity Hospital, May 1837."

In vol. (19½ × 12¼) 15132.1-17.

Monument to the late Duke of York.

(15¾ × 9¾) 15132.1.

Design for a mausoleum.

(13¾ × 9) 15132.2.

Scala Regia, House of Lords. 1st design.

(15¾ × 9¼) 15132.3.

Redemption Office.

(14 × 9¾) 15132.4.

Perspective view of the Royal Gallery, leading into the Painted Chamber.

(14 × 9¾) 15132.5.

Privy Council Chamber, Whitehall. July, 1827.

(12¾ × 10¾) 15132.6.

Elevations of the Board of Trade.

(9¼ × 14) 15132.7.

Court of Chancery.

(11¼ × 14¼) 15132.8.

General plan of a design for the new Courts of Law. June, 1827.

(9 × 14½) 15132.9.

Dulwich Gallery.

(9¾ × 11¾) 15132.10.

Design for a palace.

(9¾ × 15¼) 15132.11.

Infirmary, Chelsea Hospital: Infirmary, Chelsea Hospital from Mr. Soane's garden. July 23, 1827.

(9¾ × 13¾) 15132.12.

Ground plan of a design for a Penitentiary for Male Convicts,
section, elevation, etc.; elevation of the design for Female
Convicts, ground plan, etc.

($10\frac{1}{2} \times 14\frac{3}{4}$) 15132.13.

House of Mr. Praed, Tyringham, Bucks.

($9\frac{3}{8} \times 13\frac{3}{4}$) 15132.14.

Duke of Buckingham's, and Duke of Leeds'.

($9\frac{3}{8} \times 13\frac{3}{4}$) 15132.15.

Entrances into the Metropolis by Piccadilly at Hyde Park Corner
May, 1827.

($9\frac{1}{2} \times 13\frac{3}{4}$) 15132.16.

Plan and site for a royal Palace.

($8\frac{1}{2} \times 10\frac{3}{4}$) 15132.17.

CONSTABLE, John, R.A. (1776-1837).

[Landscape : a road leading over a bridge ; three birds in
sky above ; on the left trees and a distant spire.]

Before letters. India paper.

($5\frac{1}{2} \times 7\frac{1}{2}$) 20142.

[An old thatched cottage with hedge and paling in front.]

Signed J. C. in. et f. Before letters.

($5\frac{1}{8} \times 6\frac{3}{4}$) E. 4-38.

[Ruins of a Gothic building among trees.]

Signed J. C. (*monogr.*) Before letters. India paper.

($5\frac{1}{2} \times 7\frac{1}{2}$) 20143.

COOKE, Edward William, R.A. (1811-1880).

Fifty plates of Shipping and Craft, drawn and etched by
E. W. Cooke. London, 1829.

In vol. ($12 \times 9\frac{1}{2}$) E. 4556-4605-1902.

Title page as above, with etchings of ship-building.

($9\frac{1}{8} \times 7\frac{7}{16}$) E. 4556-1902.

Barges.

Lettered Drawn & Etched by Edw^d. W^m. Cooke 1828. London
Published Mar. 1. 1828.

($6\frac{3}{8} \times 8\frac{1}{8}$) E. 4557-1902.

Sailing barge, Gravesend steam packet, colliers.

Lettered Drawn and Etched by Edw^d. W^m. Cooke. London
Published Mar. 1. 1828.

($5\frac{1}{16} \times 8\frac{1}{8}$) E. 4558-1902.

Dutch Galliot.

Lettered Drawn & Etched by Ed. W^m. Cooke. London
Published Mar. 1. 1828. Geo. Cooke.

(6 $\frac{3}{8}$ × 8 $\frac{1}{4}$) E. 4559-1902.

Anchors, &c.

Lettered Drawn & Etched by Edw. W^m. Cooke. London
Published Mar. 1, 1828 by G. Cooke.

(6 $\frac{3}{8}$ × 8 $\frac{1}{4}$) E. 4560-1902.

Scotch smacks.

Lettered Drawn & Etched by Edw. W^m. Cooke 1828. London,
Published April, 1828.

(8 $\frac{1}{2}$ × 6 $\frac{3}{8}$) E. 4561-1902.

The Wolf Brig of War (late of the Royal Navy) making Signal and laying to for a Pilot, off Dover.

Lettered Drawn & Etched by E. W. Cooke 1828. London
Published, April, 1828.

(6 $\frac{3}{8}$ × 8 $\frac{1}{2}$) E. 4562-1902.

Sailing Barges.

Lettered Drawn & Etched by Edw. W^m. Cooke. 1828. London
Published April 1828.

(6 $\frac{3}{4}$ × 8 $\frac{1}{2}$) E. 4563-1902.

Peter Boats at Greenwich.

Lettered Drawn & Etched by Edw. W^m. Cooke 1828.

(6 $\frac{3}{8}$ × 8 $\frac{1}{4}$) E. 4564-1902.

Oyster boats at Billingsgate. Peter-boat. Hatch Boat.

Lettered Drawn & Etched by Ed. W^m. Cooke. London
Published 1828.

(6 $\frac{3}{8}$ × 8 $\frac{1}{2}$) E. 4565-1902.

Prussian snow.

Lettered Drawn & Etched by E. W. Cooke. London Pub-
lished 1828.

(8 $\frac{1}{2}$ × 6 $\frac{3}{4}$) E. 4566-1902.

Fishing Smack, Schooner, Sloop-rigged Barge.

Lettered Drawn & Etched by E. W. Cooke.

(3 $\frac{1}{4}$ × 6 $\frac{3}{8}$) E. 4567-1902.

Collier discharging.

Lettered Drawn & Etched by Edw^d. W^m. Cooke. London
Pub^d. May 1, 1828.

(6 $\frac{3}{8}$ × 8 $\frac{1}{4}$) E. 4568-1902.

Dutch Boats beating to Windward.

Lettered Drawn and Etched by Ed^d. W^m. Cooke.

(5 $\frac{1}{4}$ × 8 $\frac{1}{4}$) E. 4569-1902.

Barque, Free-trader, London Docks.

Lettered Drawn & Etched by Edw. W^m. Cooke.

(6 $\frac{3}{8}$ × 8 $\frac{1}{2}$) E. 4570-1902.

Hay Boats.

Lettered Drawn & Etched Edw^d. W^m. Cooke, 1828.

(4½ × 6½)

E. 4571-1902.

The (circular) stern of His Majesty's ship Asia. 84 guns. One of the ships in the engagement at Navarino.

Lettered Drawn & Etched by Ed^d. W^m. Cooke.

(6½ × 8½)

E. 4572-1902.

Mud Dredger for deepening Portsmouth Harbour.

Lettered Drawn & Etched by Edw^d. W^m. Cooke.

(6½ × 8½)

E. 4573-1902.

The Victory (first rate) 104 guns. Collier along-side. In Portsmouth Harbour, 1828.

Lettered Drawn & Etched by Edw^d. W^m. Cooke.

(6½ × 8½)

E. 4574-1902.

Schooner & Smack (Coasting Traders) lying at Fresh Wharf, London Bridge.

Lettered Etched & Drawn by Edw^d. W^m. Cooke.

(6½ × 8½)

E. 4575-1902.

A Brig of War's 12 Pr. Carronade.

Lettered E. W. Cooke. fec^t.

(6½ × 8½)

E. 4576-1902.

Hatch-Boat (Double reef'd) off Gravesend.

Lettered Drawn & Etched by Ed. W^m. Cooke.

(6½ × 8½)

E. 4577-1902.

H.M.S. Prince. First rate 110 Guns. (with the stern Balconies, as built before the Close Sterns were introduced) in Portsmouth Harbour. Jury rigged.

Lettered Drawn & Etched by E. W. Cooke, July, 1828.

(8½ × 7)

E. 4578-1902.

A frigate, A seventy four, Pilot Boat &c. At Spithead.

Lettered Drawn & Etched by Edw^d. W^m. Cooke.

(6½ × 8½)

E. 4579-1902.

Barge, Canal boats &c.

Lettered Drawn & Etched by E. W. Cooke.

(6½ × 7½)

E. 4580-1902.

Fishing Boat.

Lettered Drawn & Etched by Edw^d. W^m. Cooke.

(6½ × 5½)

E. 4581-1902

Prison-ship in Portsmouth Harbour. Convicts going on board.

Lettered Drawn & Etched by Ed^d. W^m. Cooke 1828.

(6½ × 9½)

E. 4582-1902.

Fishing smack &c.

Lettered Drawn & Etched by Edw. W^m. Cooke.

(6½ × 8½)

E. 4583-1902.

First class, West Indiaman (Thetis, Capt. Burton) getting under weigh off the Needles, I.W.

Lettered Drawn & Etched by E. W. Cooke.

($7\frac{1}{8} \times 8\frac{1}{8}$)

E. 4584-1902.

Yarmouth Cobles, on the Beach.

Lettered E. W. C. fec^t. 1828.

($4\frac{1}{8} \times 6\frac{1}{8}$)

E. 4585-1902.

A frigate under all sail.

Lettered E. W. Cooke. fec^t. 1828.

($6\frac{1}{8} \times 8\frac{1}{8}$)

E. 4586-1902.

Skiff &c at the entrance of the W.I. Docks Blackwall.

Lettered Drawn & Etched by E. W. Cooke.

($4\frac{1}{2} \times 6\frac{1}{8}$)

E. 4587-1902.

Sheer-Hulk in Portsmouth Harbour.

Lettered Drawn & Etched by E. W. Cooke.

($7 \times 6\frac{1}{8}$)

E. 4588-1902.

Dutch Galliot &c (unloading). Gt. Yarmouth.

Lettered Drawn & Etched by E. W. Cooke. 1828. London.

Publ^d. Feb. 1829. Printed by S. Hawkins.

($8\frac{7}{8} \times 7$)

E. 4589-1902.

Collier &c (Calm).

Lettered Drawn & Etched by E. W. Cooke, 1828. London.

Pub^d. Feb. 1829.

($5\frac{7}{8} \times 7\frac{1}{8}$)

E. 4590-1902.

The Discovery. Convict Ship (lying at Deptford). The Vessel which accompanied Capt. Cook on his last Voyage.

Lettered Drawn & Etched by Edw. W. Cooke, 1828. London.

Published Feb. 1829.

($6\frac{1}{2} \times 7\frac{1}{8}$)

E. 4591-1902.

Thames barge (going before the wind) off Northfleet.

Lettered Drawn & Etched by E. W. Cooke. London. Published Feb. 1829.

($4\frac{1}{8} \times 6\frac{1}{8}$)

E. 4592-1902.

Fishing Boat arrived.

Lettered Drawn & Etched by E. W. Cooke.

($7\frac{1}{8} \times 5\frac{1}{8}$)

E. 4593-1902.

The Thames. East Indiaman. 1424 Tons. Built for, and employed by the Hon^{ble}. The East India Compy. James Keith Forbes. Commander.

Lettered Drawn & Etched by E. W. Cooke.

($6\frac{1}{2} \times 7\frac{1}{8}$)

E. 4594-1902.

Cowes Boat &c. coming out of the Harbour.

Lettered Drawn & Etched by Edward William Cooke.

($4\frac{1}{8} \times 6\frac{1}{8}$)

E. 4595-1902.

On the beach at Cromer.

Lettered Drawn & Etched by E. W. Cooke.

($5\frac{1}{8} \times 7\frac{1}{8}$)

E. 4596-1902.

Dutch Schuyt. &c. Blackwall Reach.

Lettered Drawn & Etched by E. W. Cooke, 1829. London.

Published Oct. 1829.

($5\frac{1}{8} \times 7\frac{7}{8}$)

E. 4597-1902.

Yarmouth Herring Boat (Lugger.) Unloading at the Quay.

Lettered Drawn & Etched by E. W. Cooke. 1829. London.

Pubd. Oct. 1829.

($7\frac{7}{8} \times 6\frac{3}{8}$)

E. 4598-1902.

The United Kingdom (Edinburgh.) Steam vessel. 1000 tons burthen & 200 horse power.

Lettered Drawn & by Etched E. W. Cooke. 1829. London.

Published Oct. 1829.

($5\frac{7}{8} \times 7\frac{1}{8}$)

E. 4599-1902.

Brighton Fishing Boats on the beach.

Lettered Drawn & Etched by E. W. Cooke. 1829. London.

Published Oct. 1829.

($6\frac{1}{2} \times 9\frac{3}{8}$)

E. 4600-1902.

The Stationer's Barge.

Lettered Drawn & Etched by E. W. Cooke. 1829. London.

Published Dec. 1829.

($5\frac{3}{8} \times 6\frac{1}{8}$)

E. 4601-1902.

Lugger on the beach at Brighton.

Lettered Drawn & Etched by E. W. Cooke, 1829. London.

Published 1829.

($6\frac{1}{8} \times 8\frac{3}{8}$)

E. 4602-1902.

Thames Wherries. Richmond.

Lettered Drawn & Etched by E. W. Cooke. London.

Published. 1829.

($5\frac{1}{4} \times 7\frac{7}{8}$)

E. 4603-1902.

The Hastings. Seventy four. Lying in Ordinary in the Medway.

Lettered Drawn & Etched by E. W. Cooke. London.

Published Dec. 1829.

($7 \times 8\frac{3}{8}$)

E. 4604-1902.

[Shipping and Craft. List of plates &c. Vignette etching below of oven, pots, etc.]

($9\frac{7}{8} \times 7\frac{3}{8}$)

E. 4605-1902.

Twelve plates of Coast Sketches, Brighton. Drawn and etched by E. W. Cooke. London, 1830. India paper.

In paper covers (15 x 11)

E. 569-580-96.

1. Rope houses &c. on the beach at Brighton.

Signed E. W. C. Feb. 1820.

($4\frac{7}{8} \times 7\frac{3}{8}$)

E. 569-96.

Another state.

Lettered London Pub^d. Aug. 1. 1830.

("Sixty five plates of Shipping and Craft." *See below.*)
E. 4655-1902

2. Lugger &c. near the Blockade Station, Brighton.

Signed E. W. C. May 1830.

($7\frac{1}{8} \times 9\frac{1}{8}$) E. 570-96.

Another state.

Lettered London, Pub^d. Aug. 1. 1830.

("Sixty five plates of Shipping and Craft.") E. 4656-1902.

3. At Rottingdean.

Signed E. W. Cooke.

($4 \times 6\frac{1}{8}$) E. 571-96.

Another state, the title changed to "Lobster Boat at Rottingdean."

("Sixty five plates of Shipping and Craft.")
E. 4657-1902.

4. Prawn boats &c. Brighton Beach.

Signed E. W. C. April 1830.

($4\frac{1}{8} \times 7\frac{3}{8}$) E. 572-96

Another state.

Lettered London Pub^d. Aug. 1, 1830.

("Sixty five plates of Shipping and Craft.")
E. 4658-1902.

5. At Brighton.

Signed E. W. Cooke. Jan. 1830.

($4 \times 6\frac{1}{8}$) E. 573-96.

Another state, the title changed to : "At Brighton. Prawn-boat."

("Sixty-five plates of Shipping and Craft.") E. 4659-1902.

6. Hog-boat on the Sands at Brighton.

Signed E. W. C. Feb. 1830.

($5\frac{1}{8} \times 7\frac{1}{8}$) E. 574-96.

Another state.

Lettered London Pub^d. Aug. 1, 1830.

("Sixty five plates of Shipping and Craft".) E. 4360-1902.

7. On Brighton Beach.

Signed E. W. C. 1830.

($4\frac{1}{8} \times 6\frac{1}{8}$) E. 575-96.

Another state, with additional title : "Boat-hut".

Lettered "London Pub^d. Aug. 1, 1830."

("Sixty five plates of Shipping and Craft".) E. 4661-1902.

8. Shoreham Harbour. Low Water.

Signed E. W. Cooke. Jan. 1830.

($6\frac{1}{8} \times 7\frac{3}{8}$) E. 576-96.

Another state, with additional title : "Billy-Boy unloading."

("Sixty five plates of Shipping and Craft.") E. 4662-1902.

9. At Rottingdean.
Signed E. W. C. Jan. 1830.
 (4 × 6 $\frac{3}{8}$) E. 577-96.

Another state, with additional title: "Crab-boat."
 ("Sixty five plates of Shipping and Craft.") E. 4663-1902.

10. Hog-boats &c. near the Battery, Brighton.
Signed E. W. C. May 1830.
 (7 × 8 $\frac{1}{8}$) E. 578-96.

Another state.
Lettered London, Pub^d. Aug. 1, 1830.
 ("Sixty five plates of Shipping and Craft.") E. 4664-1902.

11. Mackerel boats coming in, Brighton.
Signed E. W. Cooke. May, 1830.
 (5 $\frac{1}{8}$ × 7 $\frac{3}{8}$) E. 579-96.

Another state.
Lettered London Pub^d. Aug. 1, 1830.
 ("Sixty five plates of Shipping and Craft.") E. 4665-1902.

12. Luggie, on the Beach at Brighton.
Signed E. W. Cooke, Jan^y 1830.
 (6 $\frac{1}{8}$ × 7 $\frac{3}{8}$) E. 580-96.

Another state.
Lettered London, Pub^d. Aug. 1, 1830.
 ("Sixty five plates of Shipping and Craft.") E. 4666-1902.

Sixty five plates of Shipping and Craft, drawn and etched by
 E. W. Cooke. London, 1829 (1830).

In vol. (12 $\frac{1}{2}$ × 10 $\frac{1}{2}$) E. 4606-4670-1902.

Contains the "Fifty plates of Shipping and Craft," the "Twelve
 plates of Coast Sketches" (in second state, as noted above), and
 three additional plates, as follows:—

Kemp-stairs near Kingsgate.
Lettered Drawn & Etched by E. W. Cooke.
 (5 $\frac{1}{8}$ × 8 $\frac{1}{8}$) E. 4667-1902.

Folkestone Harbour. Low Water.
Lettered Etched by E. W. Cooke, 1831.
 (9 × 11 $\frac{1}{2}$) E. 4668-1902.

Dover Cliffs.
Lettered Etched by E. W. Cooke, 1831.
 (9 $\frac{1}{2}$ × 11 $\frac{1}{2}$) E. 4669-1902.

Views of the Old and New London Bridges. Drawn and
 etched by Edward William Cooke. With scientific and
 historical notices ... by G. Rennie. 12 plates. London.
 1833.

(10 $\frac{1}{2}$ × 13 $\frac{1}{2}$) *Book Collⁿ.*

The Old and New London Bridges.

Lettered Drawn and Etched by Edw^d. W^m. Cooke. Proof.

(Proof of pl. 2 of "Views of the Old and New London Bridges, drawn and etched by E.W.C." 1833.)

(9 $\frac{1}{4}$ × 12 $\frac{3}{4}$)

E. 1781-98.

Steps of New London Bridge, St. Magnus, the Monument, and part of the Old Bridge.

Lettered Drawn 13 Aug. 1831 and Etched by E. W. Cooke. Proof.

(Proof of pl. 5 of "Views of the Old and New London Bridges, drawn and etched by E.W.C." 1833.)

(12 × 10 $\frac{1}{2}$)

E. 1780-98.

New London Bridge, from Billingsgate (low water) drawn July 31, 1832.

Lettered Drawn and etched by Edw^d. Will^m. Cooke. Proof.

(Proof of pl. 11 of "Views of the Old and New London Bridges, drawn and etched by E.W.C." 1833.)

(9 $\frac{1}{4}$ × 13 $\frac{3}{4}$)

E. 1782-98.

COOPER, Abraham (1787-1868).

[Battle scene; fight between two horsemen, one on a fallen horse, a flag in his left hand.]

Three states. *Signed* A.C. 1824. All on India paper.(4 $\frac{1}{4}$ × 5 $\frac{1}{8}$)1st state, before any sky.

13477.

2nd state, with sky, but top left-hand corner still bare.

13478.

3rd state, with sky completed.

13479.

The potter and his ass.

Working proof before letters, with the background added in pencil.

(4 $\frac{1}{8}$ × 5 $\frac{7}{8}$)

408.

Finished proof. India paper.

408A.

An Ass.

Signed A.C. (*monogr.*) Before letters. India paper.(5 $\frac{1}{2}$ × 5 $\frac{1}{4}$)

412.

[Ass with panniers; on the right two men beneath a notice board.]

Signed A.C. 1816.(3 $\frac{1}{8}$ × 4 $\frac{1}{8}$)1st state before sky.

13480.

2nd state, with sky. India paper.

407A.

[Five studies of dogs' heads.]

India paper.

($4\frac{3}{16} \times 7\frac{1}{8}$)

13481.

[Studies of heads of two horses, two donkeys, a goat, and of a human ear.]

Before letters. India paper.

($5\frac{7}{16} \times 7\frac{7}{16}$)

411.

[A sleeping animal—hyena ?]

Before letters. India paper.

($2\frac{5}{8} \times 3\frac{1}{4}$)

410.

COOPER, T. George.

Old Sulky.

Signed T. George Cooper. Before letters.

("The Etcher," 1882, pl. 7.)

($8\frac{7}{8} \times 6\frac{1}{4}$)

E.1607-1904.

Cattle.

Before letters.

("The Etcher," 1883, pl. 14.)

($6\frac{1}{8} \times 8\frac{1}{8}$)

E.1648-1904.

Sheep.

Before letters.

("The Portfolio," vol. xv, 1884.)

($6\frac{3}{8} \times 9\frac{1}{4}$)

Book Colln.

COOPER, W. J.

At Rotherhithe.

Signed W. J. Cooper, 1879.

("The Etcher," 1879, pl. 15).

(9×6)

E. 1523-1904.

Another impression.

E. 1677-1904.

COPE, Charles West, R.A. (1811-1890).

"The hawthorn bush, with seats beneath the shade," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 3.)

($3\frac{3}{16} \times 4$)

E. 1326-1904.

"Nor surly porter stands in guilty state," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 10.)

($2\frac{3}{8} \times 3\frac{3}{8}$)

E. 1333-1904.

"The swain responsive as the milkmaid sung."

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 11.)

($1\frac{1}{2} \times 3\frac{1}{4}$)

E. 1334-1904

"A man he was to all the country dear," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 14.)

($1\frac{1}{2} \times 1\frac{1}{2}$)

E. 1337-1904.

"His house was known to all the vagrant train," etc.

Signed C. W. Cope, 1840. Etching Club.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 15.)

($2\frac{3}{8} \times 3\frac{1}{4}$)

E. 1338-1904.

"The broken soldier, kindly bade to stay," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 16.)

($3 \times 3\frac{1}{4}$)

E. 1339-1904.

"In arguing too, the parson owned his skill," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 22.)

($2\frac{1}{4} \times 3\frac{1}{4}$)

E. 1345-1904.

"As some fair female, unadorn'd and plain," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 28.)

($2\frac{3}{8} \times 3\frac{1}{4}$)

E. 1351-1904.

"Good heaven! What sorrows gloom'd that parting day," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 35.)

($2\frac{3}{8} \times 4\frac{1}{8}$)

E. 1358-1904.

"His lovely daughter lovelier in her tears," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 36.)

($1\frac{1}{2} \times 3\frac{1}{4}$)

E. 1359-1904.

Love.

Signed C. W. Cope. Etchs Club.
 (" Etch'd Thoughts, by the Etching Club," 1844.)
 ($8 \times 5\frac{1}{2}$) E. 1445-1904.

The veteran's return.

Signed C. W. Cope E.C.
 (" Etch'd Thoughts, by the Etching Club," 1844.)
 ($5\frac{1}{16} \times 4$) E. 1448-1904.

Painter of the olden time.

Signed C. W. Cope E.C.
 (" Etch'd Thoughts, by the Etching Club," 1844.)
 ($3\frac{1}{2} \times 5$) E. 1454-1904.

Love's enemies.

Signed C. W. Cope E.C.
 (" Etch'd Thoughts, by the Etching Club," 1844.)
 ($4\frac{1}{8} \times 6\frac{1}{2}$) E. 1459-1904.

Rejected addresses.

(" Etch'd Thoughts, by the Etching Club," 1844.)
 ($7 \times 5\frac{1}{4}$) E. 1460-1904.

Morning prayer.

Signed C. W. Cope. Etchs Club. Dec. '38.
 (" Etch'd Thoughts, by the Etching Club," 1844.)
 (6×4) E. 1464-1904.

The mother.

Signed C.W.C. Etch. Club.
 (" Etch'd Thoughts, by the Etching Club," 1844.)
 ($5\frac{1}{8} \times 3\frac{1}{8}$) E. 1479-1904.

The wanderer.

(" Etch'd Thoughts, by the Etching Club," 1844.)
 ($4\frac{1}{8} \times 3\frac{1}{8}$) E. 1482-1904.

The readers.

(" Etch'd Thoughts, by the Etching Club," 1844.)
 ($3\frac{1}{8} \times 5\frac{1}{8}$) E. 1486-1904.

Girl and cupid.

Signed C. W. Cope E.C.

("Etch'd Thoughts, by the Etching Club," 1844.)

(4 × 2 $\frac{7}{8}$)

E. 1488-1904.

Meditation.

("Etch'd Thoughts, by the Etching Club," 1844.)

(5 $\frac{1}{8}$ × 4 $\frac{1}{4}$)

E. 1494-1904.

"Oft did the harvest to their sickle yield," etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 5.)

(2 $\frac{1}{2}$ × 4 $\frac{1}{16}$)

E. 1931-1904.

Another impression.

E. 1272-1904.

"Let not ambition mock their useful toil," etc.

Signed C. W. Cope E.C. 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 6.)

(2 $\frac{1}{2}$ × 3 $\frac{3}{8}$)

E. 1932-1904.

Another impression.

E. 1273-1904.

"Some village-Hampden, that, with dauntless breast, The little tyrant of his fields withstood."

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 10.)

(4 $\frac{1}{2}$ × 4 $\frac{3}{8}$)

E. 1936-1904.

Another impression.

E. 1277-1904.

"The struggling pangs of conscious truth to hide," etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 12.)

(1 $\frac{3}{4}$ × 2 $\frac{3}{8}$)

E. 1938-1904.

Another impression.

E. 1279-1904.

"Hard by yon wood, now smiling as in scorn, Mutt'ring his wayward fancies he would rove," etc.

Signed C. W. Cope E.C. 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 16.)

(2 $\frac{1}{2}$ × 4 $\frac{1}{2}$)

E. 1942-1904.

Another impression.

E. 1283-1904

"Hence loathed Melancholy," etc.

("L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 1.)
($6\frac{1}{4} \times 5\frac{1}{4}$) E. 1285-1904.

"How Faery Mab the junkets eat."

("L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 14.)
($2\frac{1}{4} \times 4\frac{3}{4}$) E. 1298-1904.

"She was pincht and pull'd she sed."

("L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 15.)
($3 \times 5\frac{1}{4}$) E. 1299-1904.

"Thus don the Tales, to bed they creep."

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 17.)
($3\frac{3}{8} \times 2\frac{5}{8}$) E. 1301-1904.

The stolen kiss.

Lettered C. W. Cope 1850.
($4\frac{7}{8} \times 4\frac{1}{8}$) 223.

Another state.

Lettered C. W. Cope, R.A.
("Etchings for the Art Union of London by the Etching Club," 1857, pl. 1.) E. 3714-1902.

Youth and Age. The Passionate Pilgrim.

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)
($3\frac{3}{8} \times 5$) E. 1313-1904.

Balthazar's song. Much Ado about Nothing—Act 2, Scene 3.

Two subjects on one sheet. *Signed* "C.W.C. 1851," on the upper one.
("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)
($2\frac{1}{2} \times 3\frac{3}{4}$) ($3 \times 4\frac{1}{4}$) E. 1321-1904.

Winter Song. Love's Labour Lost — Act 5, Scene 2.

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)
($3\frac{1}{2} \times 5$) E. 1322-1902.

Another impression.

("Etching and Etchers", by P. G. Hamerton, 1st ed., 1868.)
Book Collⁿ.

The companions.

Before letters. India paper.

(3 $\frac{1}{2}$ × 5)

234.

Another impression.

Lettered C. W. Cope, R.A.("Etchings for the Art Union of London by the Etching Club"
1857, pl. 11.)(3 $\frac{1}{2}$ × 5)

E. 3724-1902.

Milton's dream of his deceased wife—Sonnet 18.

Signed C.W.C. (*monogr.*) 1850. India paper. Before letters.(4 $\frac{3}{4}$ × 4 $\frac{1}{8}$)

224.

Another impression.

Lettered (in place of signature) C. W. Cope, R.A.("Etchings for the Art-Union of London by the Etching Club",
1857, pl. 24.)(4 $\frac{3}{4}$ × 4 $\frac{1}{8}$)

E. 3737-1902.

Portrait of W. Mulready, R.A.

Signed and inscribed C. W. Cope, fecit aqua fortis. W. Mulready,
Esq R.A. 1863.(6 $\frac{7}{8}$ × 4 $\frac{7}{8}$)

20413.

The spring flood.

("A Selection of Etchings by the Etching Club," 1865, pl. 10.)

(10 × 7)

E. 3773-1902.

Life School, Royal Academy.

Signed C. W. C. 1865.("Etching and Etchers", by P. G. Hamerton, 1st ed., 1868.)(7 $\frac{3}{4}$ × 11 $\frac{1}{4}$)Book Collⁿ.

The illuminator.

Lettered C. W. Cope, R.A.("Etchings for the Art-Union of London by the Etching Club"
1872, pl. 6.)(7 $\frac{1}{2}$ × 6)

E. 3749-1902.

Summer dreams.

Lettered C. W. Cope, R.A.("Etchings for the Art-Union of London by the Etching Club",
1872, pl. 20.)(6 $\frac{1}{2}$ × 8 $\frac{5}{8}$)

E. 3763-1902.

Hope deferred. (With four lines of poetry : "And hopes and fears that kindle hope", etc.)

Signed C. W. Cope, 1877 and C. W. C. With the artist's signature also in pencil.

("The Etching Club", 1879.)

(9½ × 7½)

29325. 4.

Hush.

Signed C. W. C. 1878. Before letters. With the artist's signature also in pencil.

("The Etching Club", 1879.)

(10 × 7½)

29325. 5.

COTMAN, John Sell (1782-1842).

Etchings by John Sell Cotman.

London: Published for the Author by Messrs. Boydell & Co., Cheapside, Colnaghi & Co., Cockspur St, Todd & Co., York and Mr. Whyte, Edinburgh. 1811. 27 plates.

In vol. (19½ × 13½)

E. 2982-3008-1902.

[Title-page; Norman window etc., with inscription as above.]

Signed Cotman inv. et. sc. 1811.

(14½ × 10½)

E. 2982-1902.

[Double-headed eagle, coat of arms etc, above a deed inscribed with dedication to Sir H. C. Englefield, dated July 1st 1811.]

Signed J. S. Cotman Inv. et Sc.

(12 × 8½)

E. 2983-1902.

*Beeston, Norfolk.

Signed and inscribed Published Nov^r 24th, 1810. J. S. Cotman Del et sc.

(8½ × 5½)

E. 2984-1902.

The Manor House, York.

Signed J. S. Cotman.

(8½ × 5½)

E. 2985-1902.

*Duncomb Park, Yorkshire.

Signed J. H. C. Before title.

(8½ × 5½)

E. 2986-1902.

Vale Crucis Abbey, N. Wales.

Inscribed Norwich. Etched and Published by J. S. Cotman Sep^r 8th 1810.

(8½ × 5½)

E. 2987-1902.

South Birlingham Church.

Inscribed Norwich Etched and Published by J. S. Cotman, Aug. 29th 1810.

(8½ × 5½)

E. 2988-1902.

St. Mary's York.

Inscribed Saint Mary's Abbey York. Etched and Published
by J. S. Cotman Oct. 3rd 1810.

(12 × 8)

E. 2989-1902.

North Creake Abbey.

Inscribed J. S. Cotman Del et Sc. Published Sep. 20. 1810.

(12 × 8½)

E. 2990-1902.

Rivaulx Abbey, York.

Inscribed Norwich. Etched and Published by J. S. Cotman.
Sep^r 4th 1810.

(12 × 8½)

E. 2991-1902.

Kirkham Priory, York.

Inscribed Norwich. Published and Etched by J. S. Cotman.
Jan^r 20th 1811.

(12 × 8½)

E. 2992-1902.

Rivaulx Abbey, York.

Signed and inscribed J. S. Cotman Del et sc. Norwich.
Published Nov^r 13th 1810.

(12 × 8½)

E. 2993-1902.

Rivaulx Abbey, York.

Inscribed Norwich. Etched and Published by J. S. Cotman.
Jan^r 20th 1811.

(12 × 8)

E. 2995-1902.

An earlier state, before title.

E. 2994-1902.

West end of Braysworth Church, Suffolk.

Inscribed Sketched Feb^r 15th 1811. Etched & Published
April 13th 1811 by J. S. Cotman.

(12 × 8½)

E. 2996-1902.

West Front of Byland Abbey : York^a.

Inscribed Etched & Published May 5th 1811 by J. S. Cotman,
Norwich.

(12 × 8½)

E. 2997-1902.

South side of Braysworth Church, Suffolk.

Inscribed Etched & Published by J. S. Cotman, Norwich.
May 1st 1811.

(12 × 8½)

E. 2998-1902.

*A Garden House, on the banks of the river Yare.

Inscribed Sketched in 1800. Norwich, Etched & Published
April 8th 1811 by J. S. Cotman St. Andrews Str.

(12 × 8½)

E. 2999-1902.

The old College House Conway.

Inscribed Etched & Published May 30th 1811 by J. S. Cotman
Norwich.

(12 × 8½)

E. 3000-1902.

Kirkstall Abbey, York^s.*Inscribed* Etched & Published May 30th 1811, by J. S. Cotman, Norwich.

(12 × 8½)

E. 3001-1902.

Kirkham Priory, York^s.*Inscribed* Etched & Published April 30th 1811 by J. S. Cotman, Norwich.

(12 × 8½)

E. 3002-1902.

Part of the Refectory of Fountains Abbey, York^s.*Inscribed* Etched and Published April 30th 1811, by John S. Cotman, Norwich.

(12 × 8½)

E. 3003-1902.

Easeby Abbey, Yorkshire.

Inscribed J. S. Cotman Del et Sc. Norwich Published Jan^y 20th 1811.

(14½ × 10½)

E. 3304-1902.

Braysworth, Suffolk.

Inscribed Norwich Published March 20th 1811, by J. S. Cotman. Sketched February 15th 1811.

(14⅞ × 10½)

E. 3005-1902.

Croyland Abbey, Lincoln^s.*Inscribed* Published Jan^y 6th 1811, Norwich. J. S. Cotman Del et Sc.

(14½ × 10½)

E. 3006-1902.

Howden Church, York^s.*Inscribed* Norwich Published Feb^y 5th 1811 by J. S. Cotman. Drawn and Etched by J. S. Cotman.

(15 × 10½)

E. 3007-1902.

St. Botolph's Priory, Essex.

Inscribed Drawn and Etched by J. S. Cotman. Norwich Published Feb^y 20th by J. S. Cotman St. Andrews Street, 1811.

(10½ × 14⅞)

E. 3008-1902.

* Those marked with an asterisk were re-published in the "Liber Studiorum", 1838. See below, p. 67.

[Remains of Norman and Gothic Architecture in the county of Norfolk.] 1816-18. 50 plates.

In vol. (18½ × 14½)

E. 3095-3144-1902.

Tower of Buckingham Church, Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman.

(12 × 7½)

E. 3095-1902.

East end of Hunstanton Church, Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman.

(10½ × 8½)

E. 3096-1902.

East window in the Chancel, Burnham Overy Church, Nor^k.

Lettered Drawn, Etched, and Published, by J. S. Cotman
Yarmouth 1817.

($10 \times 7\frac{1}{2}$)

E. 3097-1902.

South East View of Hales Ch. Nork.

Lettered Drawn & Etched by J. S. Cotman and Published
1817.

(7×10)

E. 3098-1902.

East end of Emneth Church Norfolk.

($8\frac{7}{8} \times 10\frac{1}{2}$)

E. 3099-1902.

Interior of the Chancel, Emneth Ch. Norfolk.

Lettered Drawn, Etched and Published by J. S. Cotman.

($11\frac{3}{8} \times 8$)

E. 3100-1902.

South door, Framlingham Earl Ch. Norfolk.

Lettered Drawn, Etched, & Published, by J. S. Cotman, 1817.

($11\frac{7}{8} \times 6\frac{1}{8}$)

E. 3101-1902.

South door, Tottenhill Church.

($9\frac{7}{8} \times 7\frac{1}{8}$)

E. 3102-1902.

South Door-way, Hales Church, Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman 1817.

($10\frac{3}{8} \times 8\frac{1}{8}$)

E. 3103-1902.

A Doorway, South side Shingham Church, Norfolk, 1811.

Lettered Drawn, Etched & Published by J. S. Cotman 1817.

($11\frac{7}{8} \times 7\frac{1}{8}$)

E. 3104-1902.

South door, Kirby Cane Ch. Norfolk.

Lettered 1817, Drawn, Etched, & Published by J. S. Cotman.

($9\frac{3}{4} \times 7\frac{1}{8}$)

E. 3105-1902.

South Door-way, Mundham Church, Norfolk.

Lettered Drawn, Etched & Published by J. S. Cotman.

($10\frac{1}{4} \times 8\frac{3}{4}$)

E. 3106-1902.

South Porch, North Burlingham Church, Norfolk.

Lettered Drawn, Etched & J. S. Cotman (sic) and Published
1817.

($10\frac{1}{4} \times 8\frac{1}{2}$)

E. 3107-1902.

South Porch, Hunstanton Church, Norfolk.

Lettered Drawn & Etched by J. S. Cotman and Published
1817.

($10\frac{3}{8} \times 8\frac{1}{2}$)

E. 3108-1902.

North Door-way, Worsted Ch. Norfolk.

Lettered Drawn, Etched & Published by J. S. Cotman 1817.

($9\frac{3}{4} \times 7$)

E. 3109-1902.

South Door, West Barsham.

($10\frac{1}{4} \times 7$)

E. 3110-1902.

West Door-way, Walsingham Church, Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman Yar^o.
1817.

(12 × 8 $\frac{1}{8}$)

E. 3111-1902.

South Porch, East Dereham Church, Nork.

Lettered Drawn, Etched & Published by J. S. Cotman Yar^o.
1818.

(12 × 8 $\frac{1}{8}$)

E. 3112-1902.

West Door, St. Michaels Coslany Ch. Norwich.

Lettered Drawn, Etched & Published by J. S. Cotman.

(10 × 8)

E. 3113-1902.

The North Doorway, Arminghall Hall, Norfolk—sketched 1811.

Lettered Drawn, Etched and Published by J. S. Cotman Yar^o.
1816.

(12 $\frac{3}{8}$ × 7 $\frac{1}{8}$)

E. 3114-1902.

A Saxon Font, Fincham Ch. Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman, 1817.

(8 $\frac{3}{8}$ × 10 $\frac{1}{4}$)

E. 3115-1902.

A Saxon Font at Fincham, from the Church of Burnham Depe-
dale Nork.

Lettered Drawn, Etched & Published by J. S. Cotman 1816.

(12 × 7)

E. 3116-1902.

Elevations of the Font at Castle-Rising Ch. Norfolk.

Lettered Drawn, Etched & Published by J. S. Cotman 181 .

(7 $\frac{1}{2}$ × 11)

E. 3117-1902.

A Saxon Font, Sculthorpe Church, Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman Y^o.
1817.

(6 × 8 $\frac{1}{8}$)

E. 3118-1902.

Hautbois Font Norfolk.

Lettered Drawn, Etched & Published by J. S. Cotman.

(9 $\frac{1}{2}$ × 7)

E. 3119-1902.

Font in Hunstanton Church.

(6 × 8)

E. 3120-1902.

A Leaden Font, Great Plumstead Ch. Norfolk.

Lettered Drawn, Etched, and Published by J. S. Cotman,
1817.

(8 $\frac{1}{8}$ × 5 $\frac{1}{8}$)

E. 3121-1902.

Font, Calthorpe Church.

(9 $\frac{1}{8}$ × 7)

E. 3122-1902.

A Font in Walsoken Church, Norfolk.

Lettered 1817 Drawn Etched & Published by J. S. Cotman.

(8 $\frac{7}{8}$ × 10 $\frac{1}{2}$)

E. 3123-1902.

Stone Stalls and Piscina, Great Snoring Church, Norfolk.*Signed J. E. C. Del et Sc.* $(8\frac{1}{8} \times 10\frac{1}{2})$

E. 3124-1902.

Cleristery and Piscina, Aylmerton Church, Norfolk.*Lettered Drawn, Etched & Published by J. S. Cotman 181.* $(8\frac{3}{8} \times 10\frac{1}{8})$

E. 3125-1902.

Cleristery in Acle Church, Norfolk.*Lettered Drawn, Etched and Published by J. S. Cotman, 1818.* $(10\frac{7}{8} \times 8\frac{3}{4})$

E. 3126-1902.

A screen in Edlingthorpe Church, Nor^k.*Lettered Drawn, Etched and Published by J. S. Cotman.* $(7\frac{7}{8} \times 9\frac{1}{4})$

E. 3127-1902.

A screen in Ludham Ch. Norfolk.*Lettered Drawn, Etched and Published by J. S. Cotman.* $(6\frac{1}{8} \times 9\frac{3}{4})$

E. 3128-1902.

A screen in Fakenham Ch. Nor^k.*Lettered 1818 Drawn, Etched and Published by J. S. Cotman.* $(6\frac{7}{8} \times 9\frac{7}{8})$

E. 3129-1902.

A screen in St. Paul's Ch. Norwich.*Lettered Drawn Etched and Published by J. S. Cotman.* (7×10)

E. 3130-1902.

A screen in Walsoken Ch. Norfolk.*Lettered Drawn & Etched by J. S. Cotman and Published 1818.* $(7\frac{1}{4} \times 10\frac{1}{8})$

E. 3131-1902.

A screen in the north aisle of North Creak Church, Norfolk.*Lettered Drawn, Etched and Published by J. S. Cotman 1817.* $(8 \times 10\frac{1}{8})$

E. 3132-1902.

A screen in Acle Church, Norfolk.*Lettered Drawn Etched & Published by J. S. Cotman.* $(10 \times 8\frac{7}{8})$

E. 3133-1902.

A monument in Raveningham Ch. Norfolk.*Lettered Drawn Etched & Published by J. S. Cotman Yar. 1817.* $(12 \times 8\frac{1}{4})$

E. 3134-1902.

An antient monument in the north wall of the chancel of North Creak Church, Norfolk.*Lettered Drawn, Etched & Published by J. S. Cotman 1817.* (12×9)

E. 3135-1902.

South side of the monument of Sir Roger L'Estrange Knt. Hunstanton Church, Norfolk.*Lettered Yar^o. 1817. Drawn Etched & Published by J. S. Cotman.* $(5\frac{1}{8} \times 9\frac{1}{2})$

E. 3136-1902.

Parts of the tomb of Sir Roger L'Estnange (*sic*) Knt. Hunstanton Church Norfolk.

Lettered Drawn, Etched & Published by J. S. Cotman Yar^o. 1817.

($10\frac{1}{2} \times 8\frac{1}{4}$) E. 3137-1902.

A monument for Robert Anguish, Walsingham Ch. N^k.

Lettered 1817. Drawn Etched and Published by J. S. Cotman.

($9\frac{1}{2} \times 7$) E. 3138-1902.

Antient sculpture in the wall of a house at Walsingham, Norfolk.

Lettered Drawn Etched and Published by J. S. Cotman.

($8\frac{1}{2} \times 5\frac{1}{2}$) E. 3139-1902.

Effigies and shields on Sir William Gerbrygges monument in Wickhampton Ch. Norfolk.

Lettered Drawn Etched and Published by J. S. Cotman Yar^o. 1817. $\frac{1}{2}$ past 6 July 5th. 1816.

($2\frac{7}{8} \times 7\frac{7}{8}$) E. 3140-1902.

Effigy in Mautby Ch. Norfolk.

Lettered Drawn, Etched & Published by J. S. Cotman.

($11\frac{1}{2} \times 6\frac{7}{8}$) E. 3141-1902.

Sculpture over the West door, Rougham Church, Norfolk.

Lettered Drawn Etched & Published by J. S. Cotman 1817.

($10\frac{3}{8} \times 8\frac{3}{8}$) E. 3142-1902.

Our Lady's Chapel on the Mount, Lynn, Norfolk, sketched 1811.

Lettered Drawn Etched & Published by J. S. Cotman Yar^o. 1817.

($10\frac{1}{2} \times 8\frac{1}{8}$) E. 3143-1902.

North side, South Gate, Yarmouth, Norfolk. Taken down A.D. 1812.

Lettered Drawn by Etched by J. S. Cotman. Yarmouth Published 1817.

($8\frac{1}{2} \times 10\frac{1}{2}$) E. 3144-1092.

A series of etchings illustrative of the Architectural Antiquities of Norfolk.

London: Printed by C. Sloman, Yarmouth: Published by Longman and Co.; Lackington and Co.; Colnaghi and Co.; and W. J. White, Brownlow Street, Holborn: J. and W. Freeman, Norwich: C. Sloman, Yarmouth: and by the author, at Southtown, Suffolk. 1818. 60 plates.

In vol. ($18\frac{1}{2} \times 13\frac{1}{2}$) E. 3035-3094-1902.

South Gate, Yarmouth.

Inscribed Etched & Published by J. S. Cotman, Jan. 1812, Norwich.

P. 1. (With dedication to Dawson Turner, Esq.)

($10\frac{1}{2} \times 14\frac{7}{8}$) E. 3035-1902.

Saxon arches in the tower of Castle Rising Church, Norfolk.

Inscribed Norwich, Etched & Published by J. S. Cotman,
Jan^r. 1812.

(With dedication to John Gurney, Esq.)

($10\frac{3}{8} \times 14\frac{7}{8}$)

E. 3036-1902.

The North west tower, Yarmouth.

Signed Cotman f. 1812.

($14\frac{7}{8} \times 10\frac{3}{8}$)

E. 3037-1902.

Yarmouth Priory.

Inscribed Norwich, Etched & Published by J. S. Cotman (?)

($8\frac{3}{8} \times 12$)

E. 3038-1902.

The tower of W^t. Dereham Church.

Inscribed P. 5. J. S. Cotman fecit.

(With dedication to Thomas Harvey, Esq^r.)

($12 \times 8\frac{3}{8}$)

E. 3039-1902.

South door, Little Snoring Church.

Inscribed Norwich Etched & Published Jan^r. 1812 by J. S.
Cotman.

Pl. 6. (With dedication to the Rev. H. Nicholas.)

($12 \times 8\frac{3}{8}$)

E. 3040-1902.

Chapel of Houghton in the Dale.

Inscribed Norwich, Etched & Published by J. S. Cotman, 1812.

Pl. 7. (With dedication to W. Stevenson, Esq.)

($12 \times 8\frac{3}{8}$)

E. 3041-1902.

The Late Vicarage House, Methwoud.

Inscribed Etched & Published by J. S. Cotman, Norwich,
1812.

Pl. VIII. (With dedication to the Rev. John Gooch.)

($12 \times 8\frac{1}{8}$)

E. 3042-1902.

Interior or Southn-Runcton [i.e. of South Runcton] Church.

Inscribed Pub^d. as the act directs April 1. 1812 by J. S.
Cotman, Norwich.

Pl. ix. (With dedication to the Rev. Robert Forby.)

($12 \times 8\frac{1}{4}$)

E. 3043-1902.

The South Door-way and the Corbel Table round the Chancel of
Wimbotsham Church.

Inscribed Etched & Published by J. S. Cotman, Norwich
1812.

P. x. (With dedication to the Rev. Chas. Sutton.)

(12×9)

E. 3044-1902.

St. Lawrence's Well.

Inscribed Etched & Published by J. S. Cotman Norwich
1812.

Pl. xi. (With dedication to Edward Rigby, Esq.)

(12×9)

E. 3045-1902.

Part of the Refectory of Walsingham Abbey.

Inscribed Etched and Published by J. S. Cotman Norwich
1812.

Pl. XII. (With dedication to Henry Lee Warren, Esq.)

(12 × 9) E. 3046-1902.

West front of Binham Priory.

Inscribed Pl. XIII. J. S. Cotman F.

With dedication to the Rt. Hon^{ble}. Horatio Earl of Orford.).

(14 $\frac{1}{8}$ × 10 $\frac{1}{8}$) E. 3047-1902.

South front of Binham Priory: The Capitals & Architrave of the West Doorway: Ornaments on the West Front.

Inscribed Pl. XIV. 1812. Yarmouth Etched & Published by
J. S. Cotman.

(12 × 8 $\frac{1}{4}$) E. 3048-1902.

Interior of the Chapel on the Mount, Lynn.

Inscribed Yarmouth. Etched & Published by J. S. Cotman 1812.

Pl. XV. (With dedication to the Rev. Edward Edwards.)

(12 × 8 $\frac{3}{4}$) E. 3049-1902.

Bromholm Priory.

Inscribed Etched & Published by J. S. Cotman 1812.

Pl. XVI.

(9 × 12) E. 3050-1902.

S. Doorway Runcton Holme Church.

Inscribed Etched and Published by J. S. Cotman, 1812.

Pl. XVII. (With dedication to Francis Cholmeley, Esq.)

(12 × 8 $\frac{1}{4}$) E. 3051-1902.

Font in Walsingham Church.

Inscribed Yarmouth, 1812. Etched and Published by J. S.
Cotman.

Pl. XVIII. (With dedication to the Rev. John Homfray.)

(12 × 8 $\frac{1}{4}$) E. 3052-1902.

Walsingham Abbey Gate.

Inscribed J. S. Cotman F. Yarmouth, Etched and Published
by J. S. Cotman 1812.

Pl. XIX. (With dedication to Edmond Wodehouse Esq.)

(12 × 8 $\frac{1}{4}$) E. 3053-1902.

Middleton Tower.

Inscribed Yarmouth Etched and Published by J. S. Cotman
1812.

Pl. XX. (With dedication to John Nichols Esq.)

(12 × 8 $\frac{1}{4}$) E. 3054-1902.

South porch of Arminghall Hall.

Inscribed 1813. Yarmouth, Etched and Published by J. S.
Cotman.

(With dedication to the Rt. Hon^{ble}. Earl of Roseberry.)

(12 × 8 $\frac{1}{4}$) E 3055-1902.

Doorway of Wroxham Church.

Pl. xxii. (With dedication to Frank Sayers.)

(12 × 8½)

E. 3056-1902.

View of the Church of Wymondham.

Inscribed Drawn and Etched by John S. Cotman Yarmouth 1813.Pl. xxiii. (With dedication to the Rev. Tho^s. Talbot.)

(12 × 9).

E. 3057-1902.

West front of Castle Acre Priory.

Inscribed Drawn, Etched and Published by J. S. Cotman Yarmouth Jan^y. 1813.

xxiv. (With dedication to Thomas William Coke Esq.)

(11½ × 17)

E. 3058-1902.

East view of the Gateway of St. Bennets Abbey.

Inscribed Etched and Published by J. S. Cotman Yarmouth 1813.(With dedication to M^{rs}. Dawson Turner.)

(11 × 15½)

E. 3059-1902.

Castle Rising Castle.

Inscribed Yarmouth 1813. Etched and Published by J. S. Cotman.

xxvi. (With dedication to Richard Howard Esq.)

(10½ × 15½)

E. 3060-1902.

Castle Rising Castle.

Inscribed xxvii. Norwich, Etched & Published by J. S. Cotman January 1812.

(12 × 8½)

E. 3061-1902.

Castle Acre Priory.

Inscribed xxviii. (Yarm)outh Etched & Published by J. S. Cotman 1813.

(12½ × 9½)

E. 3062-1902.

Part of East Barsham House.

Inscribed Yarmouth. Etched & Published by J. S. Cotman, 1813.

xxix. (With dedication to Sir Jacob Henry Ashley Bart.)

(12 × 9).

E. 3063-1902.

Wallington Hall.

xxx. (With dedication to Henry Bell Esq.)

(11½ × 8½)

E. 3064-1902.

North east view of Gillingham Church.

Inscribed Drawn Etched & Published by J. S. Cotman Yarmouth, 1813.

Pl. xxxi. (With dedication to Miss Schutz.)

(10½ × 12)

E. 3065-1902.

South Doorway of the Church of Thwayt.

Inscribed Drawn Etched & Published by John Sell Cotman
Yarmouth Decr. 1813.

xxxii. (With dedication to the Rev. Richard Dreyer.)

($11\frac{1}{8} \times 8\frac{1}{8}$) E. 3066-1902.

South porch of West Walton Church.

Pl. xxxiii. (With dedication to W. J. Hooker Esq.)

($12 \times 8\frac{1}{8}$) E. 3067-1902.

Tower of West Walton Church.

Pl. xxxiv. (With dedication to Henry Hare Townsend Esq.)

($14\frac{1}{8} \times 10\frac{1}{8}$) E. 3068-1902.

West front of Castle Rising Church.

Inscribed Drawn Etched & Published by John Sell Cotman
Yarmouth Dec. 20th 1813.

Pl. xxxv. (With dedication to the Rev. William Fawcett.)

($14\frac{1}{8} \times 10\frac{1}{8}$) E. 3069-1902.

Oxburgh Hall.

Inscribed Drawn Etched & Published by John Sell Cotman
1813.

Pl. xxxvi. (With dedication to Sir Richard Bedingfield Bart.)

($14\frac{7}{8} \times 11\frac{7}{8}$) 3070-1902.

Tower of Toft Church.

Inscribed Drawn Etched & Published by J. S. Cotman, Yaro.
1814.

Pl. 37. (With dedication to Arthur Taylor Esq.)

($11\frac{1}{8} \times 8\frac{7}{8}$) E. 3071-1902.

Tower of Hadiscoe Church.

Pl. 38. (With dedication to the Revd. Thomas Ellison.)

(12×9) E. 3072-1902.

The South Doorway, Hadiscoe Church.

Inscribed Drawn Etched & Published by J. S. Cotman
Yarmouth 1814.

Pl. 39. (With dedication to William Dalrymple Esq.)

($14\frac{1}{8} \times 10\frac{1}{8}$) E. 3073-1902.

The Bishop's Palace Gate, Norwich.

Inscribed Drawn Etched & Published by J. S. Cotman
Yarmouth 1814.

Pl. 40. (With dedication to the Right Rev. Henry Lord
Bishop of Norwich.)

(15×11) E. 3074-1902.

The South porch of the Church of Walpole St. Peter.

Pl. 41. (With dedication to the Reverend Robert Walpole.)

($14\frac{7}{8} \times 10\frac{7}{8}$) E. 3075-1902.

Thorp Chapel St Michael's Church in Coslany, Norwich.

Inscribed Drawn Etched & Published by J. S. Cotman
Yarmouth 1814.

Pl. 42. (With dedication to William Smith Esq.)

($11\frac{1}{8} \times 16\frac{1}{8}$) E. 3076-1902.

Gateway of St. Mary Wiggenshall.

Inscribed Drawn, Etched & Published by J. S. Cotman Yar^o.
1818.

43. (With dedication to the Rev. Robert. Hankinson.)

($8\frac{1}{8} \times 11\frac{1}{8}$) E. 3077-1902.

Y^e South Gate, Lynn.

Inscribed Drawn, Etched & Published by J. S. Cotman Yar^o.
1815.

44. (With dedication to Daniel Gurney Esq.)

($11\frac{1}{8} \times 8\frac{1}{8}$) E. 3078-1902.

West end of the Church of Snettisham.

Inscribed Drawn Etched & Published by J. S. Cotman 1815.

45. (With dedication to Henry Styleman Esq.)

($11\frac{7}{8} \times 8\frac{1}{8}$) E. 3079-1902.

Castle of Castor.

Inscribed Drawn Etched & Published by J. S. Cotman Yar^o.
1815.

($11\frac{1}{8} \times 8\frac{1}{8}$) E. 3080-1902.

South porch of St. Nicholas Chapel, Lynn.

Inscribed Etched & Published by J. S. Cotman Yar^o. 1815.

47. (With dedication to the Rev. Stephen Allen.)

($14\frac{7}{8} \times 10\frac{1}{8}$) E. 3081-1902.

West front of St. Margaret's Church, Lynn.

Inscribed Drawn Etched & Published by J. S. Cotman 1815.

48. (With dedication to the Very Rev. Joseph Turner and
the Rev. the Chapter of Norwich)

($14\frac{1}{8} \times 10\frac{1}{8}$) E. 3082-1902.

West End of Parish Church of Great Yarmouth.

49. (With dedication to the Rev. Richard Turner.)

($11 \times 14\frac{1}{8}$) E. 3083-1902.

Tower of South Lopham Church.

Inscribed Drawn, Etched & Published by J. S. Cotman 1817.

(With dedication to the Rev. James Layton.)

($12 \times 8\frac{1}{2}$) E. 3084-1902.

North Door-way Hales Church

(With dedication to Hudson Gurney, Esq.)

($31\frac{1}{8} \times 10\frac{1}{8}$) E. 3085-1902.

Walsoken Church, Norfolk.

Inscribed Yar^o. Drawn, Etched & Published by J. S. Cotman 1817.

(With dedication to the Right. Honble. The Earl of Aberdeen.)

($15\frac{7}{8} \times 9\frac{1}{2}$) E. 3086-1902.

Interior of Walsoken Church, Norfolk.

Inscribed 1817. Drawn, Etched & Published by J. S. Cotman.

(With dedication to Sir Henry Charles Englefield Bart.)

(15×11) E. 3087-1902.

Interior of the Chancel of Walsoken Church, Norfolk.

Inscribed Yar^o. Drawn, Etched & Published by J. S. Cotman 1817.

($11\frac{1}{2} \times 15$) E. 3088-1902.

St. Ethelbert's Gate (Norwich Cathedral).

Inscribed 1817 Drawn, Etched & Published by J. S. Cotman.

(With dedication to the Rev. Geo. Anguish.)

($15 \times 9\frac{3}{8}$) E. 3089-1902.

Erpingham Gate (Norwich Cathedral)

Inscribed Yar^o. Drawn Etched & Published by J. S. Cotman 1817.

(With dedication to the Rev. John Pretymann.)

($16\frac{3}{8} \times 9\frac{7}{8}$) E. 3090-1902.

The South Porch of Terrington St. Clements.

Inscribed Drawn, Etched & Published by J. S. Cotman 1817.

(With dedication to the Right Reverend the Bishop of Llandaff.)

($15\frac{3}{4} \times 10\frac{1}{4}$) E. 3091-1902.

Monument of Thomas Lord Morley in the Church at Hingham.

Inscribed Drawn, Etched & Published by J. S. Cotman 1817.

Yarmouth.
(With dedication to the Right Honorable the Lord Wodehouse of Kimberley.)

($17 \times 10\frac{1}{4}$) E. 3092-1902.

Stone vault in Langley Abbey.

(With dedication to Sir Thomas Beauchamp Proctor Bart.)

($10\frac{1}{2} \times 13$) E. 3093-1902.

Part of East Barsham House.

Inscribed Drawn, Etched & Published by J. S. Cotman 1817.

(With dedication to Edward Riston Pratt Esq.)

($13\frac{1}{8} \times 9$) E. 3094-1902.

Architectural Antiquities of Normandy, by John Sell Cotman accompanied by historical and descriptive notices by Dawson Turner, Esq. 2 vols. London: Printed for John and Arthur Arch, Cornhill; and J. S. Cotman, Yarmouth. 1822. 100 plates.

(20×14)

E. 3611-3706-1903.

Liber Studiorum; a series of Sketches and Studies by John Sell Cotman, Esq.

London: Henry G. Bohn, 4, York Street, Covent Garden.
MDCCLXXXVIII. 48 plates.

In vol. (20½ × 14)

E. 3145-3192-1902.

1. Frontispiece: a garden house on the banks of the river Yare. The title, date of publication etc. inscribed on the plate in 1811, (see above E. 2999-1902) have been replaced by "Liber Studiorum. Sketches and Studies by J. S. Cotman. London Pub^d by Henry G. Bohn 4 York Street Covent Garden."
(12 × 8½) E. 3145-1902.
2. Clifton.
Signed J. S. Cotman.
(8 × 6½) E. 3146-1902.
3. Twickenham.
(6½ × 12) E. 3147-1902.
4. On the Yare, Norfolk.
(6 × 8) E. 3148-1902.
5. Walsingham, Norfolk.
J. S. Cotman.
(6 × 9) E. 3149-1902.
6. The Judgment of Midas.
Signed J. S. Cotman.
(7½ × 10) E. 3150-1902.
7. Postwick Grove, Norfolk.
Signed J. S. Cotman.
(6 × 9) E. 3151-1902.
8. Millbank on the Thames.
Signed J. S. Cotman.
(6½ × 10) E. 3152-1902.
9. A Study.
Signed J. S. Cotman.
(6 × 8) E. 3153-1902.
10. Devil's Bridge, Cardiganshire.
Signed J. S. Cotman.
(7½ × 5) E. 3154-1902.
11. Parson's Bridge, Cardiganshire.
(7 × 4½) E. 3155-1902.
12. Dolbadern Castle, N. Wales.
(6½ × 4½) E. 3156-1902.
13. Duncombe Park, Yorkshire.
Signed J. S. C.
(8½ × 5½) E. 3157-1902.

First published in the "Etchings," 1811. See above, E. 2986-1902.

14. Tan y Beotch, N. Wales.
($4\frac{1}{8} \times 6\frac{1}{8}$) E. 3158-1902.
15. Cader Idris, N. Wales.
($4\frac{1}{8} \times 6\frac{1}{8}$) E. 3159-1902.
16. A Study.
Signed J. S. C. 1813.
($4\frac{1}{8} \times 3\frac{1}{2}$) E. 3160-1902.
17. [A Study.]
($3 \times 4\frac{1}{2}$) E. 3161-1902.
18. Norwich Thorp.
Signed J. S. Cotman.
($4\frac{1}{8} \times 3\frac{1}{8}$) E. 3162-1902.
19. Postwick Grove, Norfolk.
Signed J. S. Cotman.
($3\frac{1}{8} \times 4\frac{7}{8}$) E. 3163-1902.
20. Felbrigg Heath, Norfolk.
Signed J. S. Cotman.
($3 \times 4\frac{1}{2}$) E. 3164-1902.
21. North Wales.
Signed J. S. Cotman.
($3 \times 4\frac{1}{2}$) E. 3165-1902.
22. Whitby.
($7\frac{1}{8} \times 9\frac{1}{8}$) E. 3166-1902.
23. Beeston, Norfolk.
Signed and inscribed Published Nov^r 24th 1810. J. S. Cotman
Del et Sc.
($8\frac{1}{2} \times 5\frac{1}{2}$) E. 3167-1902.
First published in the 'Etchings,' 1811. *See above*, E. 2984-1902.
24. Ragland Castle, Monmouthshire.
Signed J. S. Cotman.
($7\frac{1}{8} \times 5$) E. 3168-1902.
25. Harlech Castle, N. Wales.
($4\frac{1}{8} \times 7\frac{1}{8}$) E. 3169-1902.
26. Monnow Bridge, Monmouth.
($5 \times 7\frac{1}{8}$) E. 3170-1902.
27. Kilgarren Castle, N. Wales.
(6×8) E. 3171-1902.
28. Caernarvon Castle.
Signed J. S. Cotman.
($7\frac{1}{2} \times 4\frac{1}{8}$) E. 3172-1902.

29. Harlech Castle, N. Wales
Signed J. S. Cotman.
($7\frac{1}{2} \times 4\frac{7}{8}$) E. 3173-1902.
30. Bambro' Castle, Northumberland.
Signed J. S. Cotman.
($4\frac{1}{2} \times 8$) E. 3174-1902.
31. Conway Castle, N. Wales.
Signed J. S. Cotman.
($7\frac{7}{8} \times 5$) E. 3175-1902.
32. Caernarvon Castle, N. Wales.
Signed J. S. Cotman.
($7\frac{7}{8} \times 4\frac{7}{8}$) E. 3176-1902.
33. Conway Castle, N. Wales.
Signed J. S. Cotman.
($7\frac{7}{8} \times 5$) E. 3177-1902.
34. Llanthony Abbey.
Signed J. S. Cotman.
($7\frac{7}{8} \times 4\frac{7}{8}$) E. 3178-1902.
35. Wenlock Priory, Salop.
Signed J. S. Cotman.
($7\frac{3}{8} \times 4\frac{7}{8}$) E. 3179-1902.
36. Near Durham.
($12 \times 8\frac{1}{4}$) E. 3180-1902.
37. A study.
Signed J. S. Cotman.
($8 \times 5\frac{1}{4}$) E. 3181-1902.
38. Deptford.
($7\frac{1}{4} \times 11$) E. 3182-1902.
39. Ashted Church Yard, Surrey.
($7\frac{3}{8} \times 9\frac{1}{4}$) E. 3183-1902.
40. Lakenham, near Norwich.
($9\frac{1}{2} \times 6\frac{1}{2}$) E. 3184-1902.
41. Bristol.
(7×5) E. 3185-1902.
42. Capel Carig, Caernarvonshire.
Signed J. S. Cotman.
($5 \times 7\frac{7}{8}$) E. 3186-1902.
43. A Norfolk Plough.
Signed J. S. C. 1814.
($3\frac{3}{8} \times 4\frac{7}{8}$) E. 3187-1902.

44. [Sketch after Rembrandt : an old woman warming her hands at a fire.]

($4\frac{1}{8} \times 3\frac{1}{8}$)

E. 3188-1902.

45. French Beggars.

($6 \times 4\frac{7}{8}$)

E. 3189-1902.

46. [A man with open mouth, walking to left, a staff over his shoulder.]

Inscribed After a painting by Teniers in the possession of Darwen Turner Esq. Unfinished.

($11 \times 7\frac{1}{2}$)

E. 3190-1902.

47. [Study of figure of a stout man, wearing cap, head turned to left ; at the top, study of head, front face.]

($6\frac{1}{2} \times 4\frac{1}{2}$)

E. 3191-1902.

48. [Study of a man with bent knees, a bag at his right side, a bundle of ropes slung over his left shoulder.]

($4\frac{3}{8} \times 3\frac{1}{8}$)

E. 3192-1902.

Eight original etchings by the late John Sell Cotman ; also ten etchings by M. E. Cotman. Now first published. Norwich : Charles Muskett, Old Haymarket. 19 plates on India paper.

In vol. ($19\frac{1}{2} \times 13$)

E. 3193-3210-1902.

- [A woman on steps beside a draw-well : pitchers in front.]

($10\frac{1}{8} \times 6\frac{1}{2}$)

E. 3193-1902.

- [A priest seated ; on his left is a book on a reading-desk, on his right a crucifix.]

Signed J. S. C. (*monogr.*).

($8 \times 5\frac{1}{8}$)

E. 3194-1902.

- [A bandit (?) turned to left, and holding a rifle by the muzzle in his left hand.]

($8\frac{1}{2} \times 5\frac{7}{8}$)

E. 3195-1902.

- [Two children standing by a stool beneath a curtain, one looking into a jug held by the other.]

($9\frac{1}{8} \times 6$)

E. 3196-1902.

- [A man waiting at table, with globes etc. in front of him ; on the right a lady looking round a screen.]

($8\frac{1}{2} \times 7\frac{1}{8}$)

E. 3197-1902.

- [Two windmills ; two men, and a cart drawn by two horses, in front : in foreground on right, a man and a dog.]

($5\frac{1}{2} \times 7\frac{3}{8}$)

E. 3198-1902.

- [Two men beside creels etc., watching a boat being launched in the surf ; in front, a dog and an anchor.]

(6×9)

E. 3199-1902.

- [The Quay at Fécamp : a tent with horses, barrels etc. in front, above it masts etc. of shipping in harbour.]

($8 \times 11\frac{1}{8}$)

E. 3200-1902.

The etchings by M. E. Cotman are catalogued under his own name.

See also : COTMAN (J. S.). Engravings of the most remarkable of the Sepulchral Brasses in Norfolk. London, 1819.

Book Colln.

COTMAN (J. S.). Specimens of Architectural Remains in various counties of England. 2 vols. London, 1838.

Book Colln.

Contains :—I. Architectural Antiquities of Norfolk.

II. Norman and Gothic Remains in Norfolk.

III. Castellated and Ecclesiastical Remains in Norfolk.

IV. Architectural Remains in the Counties of York, Cambridge, Suffolk, Lincoln, Essex, and North Wales.

V. Liber Studiorum.

COTMAN (J.S.). Engravings of Sepulchral Brasses in Norfolk and Suffolk. London, 1839. *Book Colln.*

COTMAN, Miles Edmund (1811-1858).

Eight original etchings by the late John Sell Cotman, also ten etchings by M. E. Cotman. Now first published. Norwich: Charles Muskett, Old Haymarket. 18 plates on India paper.

In vol. (19 $\frac{1}{2}$ × 13)

E. 3193-3210-1902.

The following are the ten by M. E. Cotman :---

[Two men on the sea-shore, with horse and cart, and nets; fishing smacks beyond, sea on the right.]

(2 $\frac{3}{8}$ × 3 $\frac{1}{4}$)

E. 3201-1902.

[Landscape with trees; on the left are cows, seen against the sails of a boat.]

(3 × 4 $\frac{9}{16}$)

E. 3202-1902.

[A hay boat on a calm sea; in distance on the right, a church tower.]

(2 $\frac{3}{8}$ × 3 $\frac{1}{4}$)

E. 3203-1902.

Hay Boats, Medway.

Signed M. E. Cotman, 1832.

(3 $\frac{1}{8}$ × 4 $\frac{9}{16}$)

E. 3204-1902.

French Fishing Boat off the Shears.

(2 $\frac{3}{8}$ × 3 $\frac{3}{8}$)

E. 3205-1902.

[A fishing boat on calm sea, seen broadside; others on right and left beyond, and in distance a long strip of land.]

(4 $\frac{1}{8}$ × 5 $\frac{5}{16}$)

E. 3206-1902.

[Landscape: trees with water in front; on the right a wagon drawn by three horses.]

(3 $\frac{7}{16}$ × 4 $\frac{1}{16}$)

E. 3207-1902.

Landscape: trees, with two men fishing on the right, and a distant windmill.]

($2\frac{1}{4} \times 7\frac{3}{8}$)

E. 3208-1902.

Landscape: a thatched cottage among trees; two children and a dog in a field in front.]

($2\frac{3}{4} \times 6\frac{1}{2}$)

E. 3209-1902.

[Landscape; trees with cattle grazing; in middle distance a river, and beyond it, hills with a tower in the centre.]

($3\frac{3}{8} \times 6\frac{3}{4}$)

E. 3210-1902.

CRAFT, P. R.

Fishermen's quarter, Hastings.

Lettered English Etchings, Part xiv.

("English Etchings," vol. II, 1882-3, pl. 11.)

(9×12)

E. 1726-1904.

Dinan.

Lettered English Etchings, Part xx.

("English Etchings," vol. II, 1882-3, pl. 30.)

($11\frac{3}{8} \times 7\frac{5}{8}$)

E. 1744-1904.

Goran Haven, Cornwall.

Lettered English Etchings, xxvii.

("English Etchings," vol. III, 1883-4, pl. 18.)

($8 \times 10\frac{1}{4}$)

E. 1766-1904.

Mevagissey harbour.

Lettered English Etchings, Part LIII.

("English Etchings," vol. V, 1885, pl. 30.)

($8 \times 10\frac{1}{2}$)

E. 1843-1904.

CRAIG, William Marshall (*worked 1788-1827*).

Sports of Love, in six Etchings by W. M. Craig, dedicated to the Ladies of the British Isles.

Etched title and 6 plates of cupids.

All lettered Published Jan^y. 1, 1807 by Edw^d. Orme, Bond St.

In vol. ($12\frac{1}{2} \times 10$) *Plates* ($10\frac{1}{2} \times 8\frac{1}{2}$)

E. 3211-3217-1902.

CRAMP, V.

The end of the Yew Walk.

Signed V.C. Lettered English Etchings, Part xli.

("English Etchings," vol. IV, 1884, pl. 25.)

($6\frac{1}{8} \times 12\frac{3}{8}$)

E. 1805-1904.

Near Guildford.

Signed V. C. *Lettered* English Etchings, Part XLVII.

("English Etchings," vol. V, 1885, pl. 12.)

(6 $\frac{3}{8}$ × 9 $\frac{7}{8}$)

E. 1825-1904.

CRESWICK, Thomas, R.A. (1811-1869).

"Sweet Auburn! Loveliest village of the plain," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 1.)

(3 $\frac{1}{8}$ × 2 $\frac{3}{4}$)

E. 1324-1904.

"The never-failing brook, the busy mill," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 2.)

(2 $\frac{1}{4}$ × 3 $\frac{3}{8}$)

E. 1325-1904.

"Sweet, smiling village, loveliest of the lawn," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 5.)

(1 $\frac{1}{2}$ × 2 $\frac{3}{8}$)

E. 1328-1904.

"And filled each pause the nightingale had made."

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 13.)

(7 $\frac{7}{8}$ × 2 $\frac{3}{4}$)

E. 1336-1904.

"Near yonder copse, where once the garden smil'd," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 14.)

(2 $\frac{1}{4}$ × 3 $\frac{3}{8}$)

E. 1337-1904.

"At church with meek and unaffected grace," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 18.)

(1 $\frac{3}{4}$ × 3 $\frac{1}{2}$)

E. 1341-1904.

"As some tall cliff that lifts its awful form," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 19.)

(1 $\frac{7}{8}$ × 2 $\frac{1}{2}$)

E. 1342-1904.

"But past is all his fame," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841, pl. 22.)

(1 $\frac{1}{2}$ × 1 $\frac{7}{8}$)

E. 1345-1904.

"Low lies that house where nut-brown draughts inspir'd," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 23.)

(2 $\frac{1}{4}$ × 4)

E. 1346-1904.

"Proud swells the tide with loads of freighted ore," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 26.)

(1 $\frac{1}{2}$ × 3 $\frac{1}{4}$)

E. 1349-1904.

"Those matted woods where birds forget to sing."

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 33.)

(2 × 3 $\frac{1}{2}$)

E. 1356-1904.

"The cooling brook, the grassy, vested green."

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 34.)

(1 $\frac{1}{2}$ × 2 $\frac{5}{8}$)

E. 1357-1904.

"Down where yon anchoring vessel spreads the sail," etc.

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 37.)

(1 $\frac{3}{8}$ × 3 $\frac{1}{4}$)

E. 1360-1904.

"Or winter wraps the polar world in snow."

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 39.)

(1 $\frac{1}{2}$ × 3 $\frac{3}{8}$)

E. 1362-1904.

"As rocks resist the billows and the sky."

("The Deserted Village . . . illustrated by the Etching Club," 1841,
pl. 40.)

(2 $\frac{1}{4}$ × 3 $\frac{1}{4}$)

E. 1363-1904.

The wayside.

Signed Thomas Creswick. Etching Club. June 1838.

("Etch'd Thoughts, by the Etching Club," 1844.)

(6 × 4 $\frac{1}{4}$)

E. 1453-1904.

Summer.

Signed Thomas Creswick. 1839. Etching Club.

("Etch'd Thoughts, by the Etching Club," 1844.)

(3 $\frac{3}{4}$ × 4 $\frac{1}{4}$)

E. 1458-1904.

The old farm house.

Signed Nov^r 1839. Etching Club. Thomas Creswick.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(4 $\frac{3}{4}$ × 6 $\frac{1}{4}$)

E. 1462-1904.

Moonlight.

Signed Thomas Creswick, Etching Club, March, 1839.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(3 $\frac{5}{8}$ × 5 $\frac{1}{8}$)

E. 1465-1904.

The village church.

Signed 1839. Etching Club. Thomas Creswick.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(3 $\frac{1}{2}$ × 4 $\frac{1}{2}$)

E. 1469-1904.

Outward-bound.

Signed Thomas Creswick. Etching Club.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(3 $\frac{1}{8}$ × 5)

E. 1483-1904.

The castle.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(2 $\frac{1}{2}$ × 5 $\frac{1}{4}$)

E. 1489-1904.

Low water.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(3 $\frac{3}{8}$ × 6 $\frac{1}{4}$)

E. 1491-1904.

A river scene.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(3 $\frac{3}{4}$ × 4 $\frac{7}{8}$)

E. 1495-1904.

The terrace.

Signed Etching Club. Thomas Creswick.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(7 $\frac{5}{8}$ × 4 $\frac{1}{8}$)

E. 1496-1904.

Fishing station on the coast of Ireland.

Signed Etching Club. Thomas Creswick. May 1839.

(" Etch'd Thoughts, by the Etching Club," 1844.)

(2 $\frac{7}{8}$ × 6 $\frac{3}{8}$)

E. 1500-1904.

The burial place.

Signed Etching Club 1843. Thomas Creswick.

("Etch'd Thoughts, by the Etching Club," 1844.)

(8 × 5½)

E. 1502-1904.

"The curfew tolls the knell of parting day," etc.

Signed Tho^s. Creswick 1847. E.C. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 1.)

(4½ × 4½)

E. 1927-1904.

Another impression.

E. 1268-1904.

"Save that from yonder ivy-mantled tow'r," etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 2.)

(2¼ × 2½)

E. 1928-1904.

Another impression.

E. 1269-1904.

"Beneath those rugged elms, that yew-tree's shade," etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 3.)

(4½ × 4½)

E. 1929-1904.

Another impression.

E. 1270-1904.

"How bow'd the woods beneath their sturdy stroke!"

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 5.)

(3 × 4½)

E. 1931-1904.

Another impression.

E. 1272-1904.

"Haply some hoary-headed swain may say, 'Oft have we seen him at the peep of dawn,'" etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 15.)

(2¼ × 3½)

E. 1941-1904.

Another impression.

E. 1282-1904.

"One morn I miss'd him on the custom'd hill," etc.

Signed Tho^s. Creswick. E.C. 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club," 1847, pl. 16.)

(2 $\frac{3}{8}$ × 4 $\frac{1}{8}$)

E. 1942-1904.

Another impression.

E. 1283-1904.

"To hear the lark begin his flight," etc.

("L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 4.)

(4 × 4 $\frac{1}{2}$)

E. 1288-1904.

"Right against the Eastern gate, Wher the great Sun begins his state," etc.

("L'Allegro . . . Illustrated by the Etching Club, 1849, pl. 6.)

(5 × 4 $\frac{1}{2}$)

E. 1290-1904.

"Mountains on whose barren brest, the labouring clouds do often rest."

("L'Allegro . . . Illustrated by the Etching Club, 1849, pl. 9.)

(3 $\frac{1}{2}$ × 4)

E. 1293-1904.

"Towers and Battlements it sees, Boosom'd high in tufted Trees."

(L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 10.)

(2 $\frac{1}{2}$ × 3)

E. 1294-1904.

"Hard by, a Cottage chimney smokes, From betwixt two aged Okes."

(L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 11.)

(5 $\frac{1}{4}$ × 4 $\frac{1}{2}$)

E. 1295-1904.

"Towred Cities please us then, And the busie humm of men."

("L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 17.)

(2 $\frac{3}{8}$ × 4 $\frac{1}{8}$)

E. 1301-1904.

Autolycus' Song. Winter's Tale—Act 4, Scene 2. "Jog on, jog on, the foot-path way," etc.

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)

(2 × 3)

E. 1307-1904.

Under the Greenwood Tree. As You Like It—Act 2, Scene 5.

Two illustrations on one sheet.

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1833.)

(3½ × 4) (2 × 2¼)

E. 1310-1904.

The evening walk.

Signed Tho^s. Creswick. E. Club 1842. Before letters.

(6¾ × 5¼)

226.

Another state.

Lettered T. Creswick, R.A.

("Etchings for the Art Union of London by the Etching Club," 1857, pl. 2.)

E. 3715-1902.

The Overshot Mill.

Signed T. Creswick. Before letters.

(5½ × 4¾)

227.

Another state.

Lettered T. Creswick, R.A.

("Etchings for the Art Union of London by the Etching Club," 1857, pl. 12.)

E. 3725-1902.

Evening on the common.

Signed Thomas Creswick. Before letters. India paper.

(4½ × 6⅞)

225.

Another state.

Lettered (in place of signature) T. Creswick, R.A.

("Etchings for the Art Union of London by the Etching Club," 1857, pl. 13.)

E. 3726-1902.

A roughish road by the loch side.

("A Selection of Etchings by the Etching Club," 1865, pl. 2.)

(7½ × 5¼)

E. 3765-1902.

The old bridge.

Lettered Tho^s. Creswick.

("Etchings for the Art Union of London by the Etching Club," 1872, pl. 1.)

(7⅞ × 5⅞)

E. 3744-1902.

An inland stream.

Signed Thomas Creswick. Etching Club. Before letters. India paper.

(4¼ × 3⅞)

223.

CROME, John ('old' Crome : 1768-1821).

Norfolk Picturesque Scenery ; consisting of a series of thirty-one etchings by the late John Crome, founder of the Norwich Society of Artists, and printed from the plates as left by himself. Norwich, 1834.

31 plates. All before letters. India Paper.

In vol. (22 × 15)

E. 2763-2793—1902.

This series is the first published edition of Crome's etchings. Of nearly all the plates there are earlier states, given by the artist during his lifetime to his friends. A large collection of these is in the Print Room at the British Museum. The titles here used are those written by the artist's son, J. B. Crome, on a set in the B. M.

Front of the New Mills. (Later editions have the title underneath).

Signed J. Crome 1813.

(8 $\frac{7}{8}$ × 12)

E. 2763-1902.

Composition. [A bare tree on the right: bushes on the left; a deeply-bitten mark at the top.]

(7 × 5 $\frac{1}{2}$)

E. 2765-1902.

At Deepham, near Hingham. (In later editions with etched title: "Near Hingham.")

Signed J. Crome, 1813.

(6 $\frac{7}{8}$ × 6 $\frac{3}{4}$)

E. 2764-1902.

The Back of the Mills.

(8 $\frac{1}{2}$ × 6 $\frac{3}{4}$)

E. 2766-1902.

Composition. [A bare tree-trunk on left, with wheels in front and a branch on the ground.]

(6 $\frac{1}{2}$ × 5 $\frac{3}{8}$)

E. 2768-1902.

Composition. [Trees, with water and dock leaves in front.]

(8 $\frac{1}{2}$ × 7)

E. 2767-1902.

Composition. [Two men under tree on left: three cows in centre, two standing seen against white clouds.]

(3 × 3 $\frac{1}{2}$)

E. 2769-1902.

Composition. [A road winding round hillock on which are trees; at the bend a seated woman and child, paling beyond on the right.]

(6 $\frac{1}{8}$ × 6 $\frac{5}{8}$)

E. 2770-1902.

At Woodrising. (Later editions have etched title above on the right)

(2 $\frac{1}{4}$ × 7 $\frac{7}{8}$)

E. 2771-1902.

Composition. [A bare tree trunk stretching across a road: ground on left clear white; on the right a man.]

2nd state. In 1st state a donkey is clearly seen in front of the man; in later states the man holds a spade.

(6 × 7 $\frac{1}{2}$)

E. 2772-1902.

Composition. [Trees with water in front crossed by a wooden fence between two tree trunks.]

($6\frac{1}{2} \times 9\frac{1}{2}$)

E. 2773-1902.

At Scoulton.

($2\frac{3}{8} \times 7\frac{3}{8}$)

E. 2774-1902

Road Scene, Hethersett. (Later editions have etched title below.)

($6\frac{1}{2} \times 6\frac{1}{4}$)

E. 2775-1902.

Composition. [Wooden bridge, two trees beyond, and road bearing to left, on which is a horseman.]

Signed J. Crome.

($2\frac{1}{4} \times 7\frac{3}{8}$)

E. 2776-1902.

Gravel Pit, Marlingford. (Later editions have etched title: "At Marlingford.")

($9 \times 6\frac{1}{4}$)

E. 2777-1902.

Composition. [A road with copse enclosed by paling on left, two bare trees outside, and in distance a church.]

($4\frac{1}{8} \times 6\frac{3}{8}$)

E. 2778-1902.

Road Scene, Trowse Hall. (Later editions have etched title: "At Trowse.")

2nd state. The 1st state has about three inches more on the right.

($9 \times 7\frac{3}{4}$)

E. 2779-1902.

Composition. [Trees with farm-building on the right; in front figure of a man, faintly seen, leaning against paling.]

Signed Crome 1800 (?)

($6\frac{1}{2} \times 9\frac{1}{8}$)

E. 2780-1902.

Composition. [The right half of the plate filled by trees making deep shadows in water below; on left open landscape and cumulus clouds.]

Signed J. C.

($6\frac{1}{8} \times 9\frac{1}{8}$)

E. 2781-1902.

Mousehold Heath. (Later editions have etched title below.)

2nd state. In 1st state the sky is blank: in 3rd, sky consists of ruled lines.

($8\frac{1}{8} \times 12$)

E. 2782-1902.

At Hackford. (Later editions have etched title below.)

Signed J. Crome del. 1812.

($6\frac{1}{8} \times 9$)

E. 2783-1902.

At Hingham. (Later editions have etched title "At Heigham.")

($2\frac{1}{4} \times 7\frac{3}{8}$)

E. 2784-1902.

At Bawburgh. (Later editions have etched title below.)

Signed J. Crome Fecit 1813.

($6\frac{1}{8} \times 7\frac{1}{8}$)

E. 2785-1902.

Composition. [Water, with trees on either side, and thatched cottages on the right.]

($2\frac{3}{4} \times 7\frac{3}{4}$)

E. 2786-1902.

Bridge at Cringleford. (Later editions have etched title "At Cringleford")

Signed J. Crome.

($9 \times 6\frac{1}{4}$)

E. 2787-1902.

Composition. [Trees in centre, a winding path on right.]

($8\frac{1}{4} \times 6\frac{1}{4}$)

E. 2788-1902.

Composition. [A winding road among trees : in the centre a thatched cottage.]

($2\frac{1}{4} \times 7\frac{3}{4}$)

E. 2789-1902.

At Colney. (Later editions have etched title below.)

2nd state. In the 1st state the white space is occupied by a donkey.

($9 \times 6\frac{1}{4}$)

E. 2790-1902.

Composition. [A lane among trees ; a cart disappearing in distance ; in the centre two men, one with a spade standing, the other seated, and a dog.]

Signed J. Crome, 1813.

($16 \times 11\frac{1}{4}$)

E. 2791-1902.

Back of the New Mills. (Later editions have etched title below.)

Signed J. Crome Fecit 1812.

($8\frac{1}{4} \times 12$)

E. 2792-1902.

The Hall Moor Road. Near Hingham. (Later editions have etched title "Near Hingham.")

Signed J. Crome Fecit 1812.

($6\frac{1}{4} \times 8\frac{1}{4}$)

E. 2793-1902.

Etchings of Views in Norfolk, by the late John Crome . . . with a biographical memoir by Dawson Turner. Norwich, 1838.

This is the second published edition. The plates were re-bitten by Ninham and retouched by W. C. Edwards, under the direction of J. B. Crome ; and titles were added to some. 32 plates, including the above set with engraved portrait and one additional etching.

E. 2730-2762-1902.

Additional plate :—

Composition. [Trees in the centre, on their left a notice board, on right a man with stick, leaning on a paling.]

($6\frac{3}{4} \times 9\frac{1}{4}$)

E. 2750-1902.

Thirty-two original Etchings, views of Norfolk, by Old Crome, with portrait. India proofs. Norwich (c. 1860).

This is the 4th published edition.

In portfolio, with above title on cover.

E. 27008. 1-32

CROOKE, W. P.

Bruges.

Before letters.

("The Etcher," 1879, pl. 8.)

(5 $\frac{1}{8}$ × 9 $\frac{1}{8}$)

E. 517-1904.

Another impression.

E. 671-1904.

Porte de Damme, Bruges.

Before letters.

("The Etcher," 1880, pl. 26.)

(6 $\frac{1}{8}$ × 9 $\frac{1}{8}$)

E. 1552-1904.

An old Palazzo, Venice.

Signed Crooke. Before letters.

("The Etcher," 1883, pl. 3.)

(10 $\frac{1}{8}$ × 6 $\frac{1}{4}$).

E. 1638-1904.

The Barbican—Sandwich, Kent.

Lettered English Etchings, Part xxii.

("English Etchings," vol. III, 1883-4, pl. 3.)

(6 $\frac{1}{2}$ × 10 $\frac{1}{8}$)

E. 1751-1904.

London—The City. The Tower.

Lettered English Etchings, Part xxx.

("English Etchings," vol. III, 1883-4, pl. 25.)

(10 $\frac{7}{8}$ × 7)

E. 1773-1904.

London—St. Bartholomew the Greater. West Smithfield.

Lettered English Etchings, Part xxxiv.

("English Etchings," vol. IV, 1884, pl. 4.)

(7 × 10 $\frac{1}{8}$)

E. 1785-1904.

Palazzo del Cammello—Venice.

("English Etchings," vol. V, 1885, pl. 23.)

(10 $\frac{1}{4}$ × 7)

E. 1836-1904.

CRUIKSHANK, George (1792-1878).

George Cruikshank's etchings will be catalogued separately, with the rest of his work.

CUITT, George, Jun. (1779-1854).

Old buildings in the City of Chester, drawn and etched by G. Cuitt. (1810).

9 etchings in paper cover. Three have possibly been added from another series.

(16 × 11)

E. 1514-1522-99.

Houses in Watergate Street dated 1593.

(8½ × 9½)

E. 1514-99.

A Row in Eastgate Street.

(6½ × 9½)

E. 1515-99.

A house lately taken down in Foregate Street 1808.

Signed G. Cuitt.

(6½ × 9½)

E. 1516-99.

Lamb Row, a house in Bridge Street.

Signed G. Cuitt 1808.

(6½ × 9½)

E. 1517-99.

House in Foregate Street.

Signed G. Cuitt 1808.

(6½ × 9½)

E. 1518-99.

House in Bridge Street as it appeared in 1808.

Signed G. Cuitt 1809.

(8½ × 9½)

E. 1519-99.

A view looking over Bridge Street Row from St. Michael's Porch.

Signed G. Cuitt 1809.

(9½ × 8½)

E. 1520-99.

A house in Watergate Street.

Signed G. Cuitt July 1809.

(9½ × 8½)

E. 1521-99.

Lamb's Row, Bridge St. Chester.

Before letters.

Signed G. Cuitt Jan^y. 1st 1810.

(6½ × 9½)

E. 1522-99.

Lamb Row, Chester.

[The same subject as the above ; but with variations.]

Signed G. Cuitt 1814.

(6½ × 9½)

E. 522 98.

CURRIE, Robert.

Lochearn.

Signed R. Currie 1881. Before letters.

("English Etchings," vol. I, 1881-2, pl. 2.)

(6 × 9½)

E. 1683 04.

Loch Lubnaig.

Signed Robert Currie, 1884. Methuen. Before letters.

("English Etchings," vol. I, 1881-2, pl. 16.)

(7 $\frac{1}{2}$ × 10 $\frac{1}{4}$)

E. 1697-1904.

Evening on the Fifeshire coast, near Pettycur.

Signed and inscribed English Etchings Part VIII. R. Currie.

("English Etchings," vol. I, 1881-2, pl. 28.)

(4 $\frac{1}{2}$ × 6 $\frac{1}{8}$)

E. 1708-1904.

Elfin revels.

Signed R. Currie 1882. *Lettered* English Etchings Part XI.

("English Etchings," vol. II, 1882-3, pl. 2.)

(7 $\frac{1}{2}$ × 10 $\frac{1}{4}$)

E. 1717-1904.

Tug going off for the mails.

Lettered English Etchings, Part XXII.

("English Etchings," vol. III, 1883-4, pl. 2.)

(6 $\frac{1}{4}$ × 9 $\frac{3}{8}$)

E. 1750-1904.

Fishing boats off Newhaven.

Signed R. Currie 1883. *Lettered* English Etchings, Part XXVI.

("English Etchings," vol. III, 1883-4, pl. 14.)

(6 $\frac{1}{4}$ × 9 $\frac{1}{2}$)

E. 1762-1904.

Salmon fishers on the Earn, Perthshire.

Signed Robt. Currie 1883. *Lettered* English Etchings, Part

("English Etchings," vol. IV, 1884, pl. 12.)

(6 $\frac{1}{4}$ × 9 $\frac{3}{8}$)

E. 1763-1904.

"The twelfth."

Signed R. Currie 1883.

("English Etchings," vol. IV, 1884, pl. 21.)

(6 $\frac{1}{4}$ × 9 $\frac{1}{2}$)

E. 1801-1904.

A group of herons on the Earn, Perthshire.

Signed Robt. Currie 1885. *Lettered* English Etchings, Part LV.

("English Etchings," vol. VI, 1885-6, pl. 3.)

(6 $\frac{1}{4}$ × 9 $\frac{1}{2}$)

E. 1850-1904.

DALGLIESH, T. Irving.**Walberswick.***Signed* T. I. Dalgliesh, 1880. Before letters.

("The Etcher," 1881, pl. 36.)

(8 $\frac{1}{2}$ × 5 $\frac{1}{2}$)

E. 1599-1904.

Another impression.

("Selected Etchings," 1885.)

*Book Collⁿ.***Walberswick Pier.***Signed* T. I. Dalgliesh, 1880. Before letters.

("The Etcher," 1882, pl. 36.)

(5 $\frac{1}{4}$ × 8 $\frac{1}{2}$)

E. 1634-1904.

DALGLISH, W.**Mavisbank on the Clyde.***Signed and inscribed* W. D. English Etchings, Part xxxiv.

("English Etchings," vol. iv., 1884, pl. 6.)

(7 $\frac{1}{4}$ × 6)

E. 1787-1904.

Bonito fishing-boats in the Bay of Biscay.*Signed* W. DalGLISH.

("English Etchings," vol v., 1885, pl. 26.)

(6 × 8)

E. 1839-1904.

DANIELL, Rev. Edward Thomas (1804-1842).

[Landscape: a thatched cottage on the left, three trees in the centre, and to the right of them a man fishing; beyond him is a distant windmill.]

Signed E. T. D. 1824.(4 $\frac{1}{2}$ × 5 $\frac{1}{2}$)

18907.

[Landscape: a river, two barges with sails on the right; trees on the left bank, and in distance a range of hills with church spire in centre.]

Signed E. T. D. 1827.(3 $\frac{1}{2}$ × 8)

18906.

DANIELL, William, R.A. (1769-1837).**London, from Greenwich Park. Plate I.***Lettered, Drawn, Engraved & Published by* William Daniell,
No. 9, Cleveland Street, Fitzroy Square, London, Aug^t. 1, 1804.*Coloured aquatint.* (18 $\frac{1}{2}$ × 28)

E. 1503-1904.

London. Plate II. [View of the Tower with a bird's-eye view of London, looking west.]

*Lettered Drawn, Engraved & Published by William Daniell,
No. 9, Cleveland Street, Fitzroy Square, London, Augt. 1, 1804.*

Coloured aquatint. (18 $\frac{5}{8}$ × 28 $\frac{1}{2}$) E. 1504-1904.

London. Plate III. [View looking west to St. Paul's Cathedral, with London Bridge in the foreground.]

*Lettered Drawn, Engraved & Published by William Daniell,
No. 9, Cleveland Street, Fitzroy Square, London, June 1, 1805.*

Coloured aquatint. (18 $\frac{5}{8}$ × 28 $\frac{5}{8}$) E. 1505-1904.

London. Plate IV. [View looking west, showing Blackfriars Bridge ; St. Paul's on the right.]

*Lettered Drawn, Engraved & Published by William Daniell,
No. 9, Cleveland Street, Fitzroy Square, London, June 1, 1804.*

Coloured aquatint. (18 $\frac{5}{8}$ × 28 $\frac{5}{8}$) E. 1506-1904.

London. Plate V. [Somerset House from the river, with view of the north part of London, showing Old Drury Lane Theatre.]

*Lettered Drawn, Engraved & Published by William Daniell,
No. 9, Cleveland Street, Fitzroy Square, London, Jan'y 1, 1804.*

Coloured aquatint. (18 $\frac{3}{4}$ × 28 $\frac{1}{2}$) E. 1507-1905.

London. Plate VI. [View of Westminster Bridge and Westminster Abbey.]

*Lettered Drawn, Engraved & Published by William Daniell,
No. 9, Cleveland Street, Fitzroy Square, London, Jan'y 1, 1805.*

Coloured aquatint. (18 $\frac{3}{4}$ × 28 $\frac{1}{2}$) E. 1508-1904.

A voyage round Great Britain, undertaken in the summer of the year 1813, and commencing from the Land's End, Cornwall, by Richard Ayton. With a series of views, illustrative of the character and prominent features of the Coast, drawn and engraved by William Daniell, A.R.A. London, 1814-25.

42 views of Scotland from the above. All with imprint : Drawn & engraved by Will^m. Daniell. Published by Messrs. Longman & Co. Paternoster Row, & W. Daniell 9 Cleveland Street, Fitzroy Square, London.

Coloured aquatints.

In vol. (15 × 10 $\frac{1}{2}$) *Plates* (8 $\frac{1}{2}$ × 11 $\frac{1}{2}$)

E. 263-304-1896.

For complete work see Book Collection.

The Crag of Ailsa.

E. 263-1896.

Mingarry Castle, Argyleshire.

E. 264-1896.

Dunstaffnage Castle, Argyleshire.	E. 265-1896.
Ardnamurchan Point, Argyleshire.	E. 266-1896.
Loch Swene, Argyleshire.	E. 267-1896.
Dunolly Castle, near Oban, Argyleshire.	E. 268-1896.
Inverary Castle, Argyleshire.	E. 269-1896.
Duntrune Castle, Loch Crenan, Argyleshire.	E. 270-1896.
Rassella near Kilmartin, Loch Crenan, Argyleshire.	E. 271-1896.
The Isle of Arran, taken from Ardrossan.	E. 272-1896.
Loch Ranza, Isle of Arran.	E. 273-1896.
Distant view of Ayr.	E. 274-1896.
Culzean Castle, Ayrshire.	E. 275-1896.
Pier at Ardrossan, Ayrshire.	E. 276-1896.
Mount Stuart, Isle of Bute.	E. 277-1896.
View of Ben-more, from near Ulva House.	E. 278-1896.
Steamboat on the Clyde near Dumbarton.	E. 279-1896.
Greenock, on the Clyde.	E. 280-1896.
View of Iona, from the N. East.	E. 281-1896.
The Cathedral at Iona.	E. 282-1896.
On the Isle of Jura.	E. 283-1896.
Remains of the Chapel &c. on Inch Kenneth.	E. 284-1896.
Arros Castle, Isle of Mull.	E. 285-1896.
Loch-na-gael, near Knock on Mull.	E. 286-1896.
Distant view of Cruachan-ben, taken near Arros Bridge, Isle of Mull.	E. 287-1896.
Tobermory, on the Isle of Mull.	E. 288-1896.
Gribune Head in Mull.	E. 289-1896.
Ardgowan, Renfrewshire.	E. 290-1896.
Balmacarro-house, Loch-alsh, Rosshire.	E. 291-1896.
Part of the Isle of Rum.	E. 292-1896.
Scoor Eig, on the Isle of Eig.	E. 293-1896.
Iloransay, Isle of Skye.	E. 294-1896.
Armidal, the seat of Lord Macdonald, Isle of Skye.	E. 295-1896.
Clam-shell Cave, Staffa. Iona in the distance.	E. 296-1896.
The Island of Staffa from the East.	E. 297-1896.
The Island of Staffa from the South West.	E. 298-1896.

Entrance to Fingal's Cave, Staffa.	E. 299-1896.
In Fingal's Cave, Staffa.	E. 300-1896.
Exterior of Fingal's Cuve, Staffa.	E. 301-1896.
Staffa, near Fingal's Cave.	E. 302-1896.
The Cormorant's Cave, Staffa.	E. 303-1896.
View from the Island of Staffa.	E. 304-1896.

Lancaster Castle.

("A voyage round Great Britain," vol. II, p. 109.)

Mounted with the original pencil sketch (D.259-1903).

Coloured aquatint.

(6½ × 9½)

E. 688-1903.

[Set of views of Windsor] :—

Windsor Castle from Eton.

Coloured aquatint. Cut to edge of print.

(11½ × 19½)

E. 797-98.

Windsor Castle from the Brocas Meadow.

Coloured aquatint. Cut to edge of print.

(11½ × 20)

E. 798-98.

[South-east view of Windsor Castle.]

Coloured aquatint. Cut to edge of print.

(11½ × 19½)

E. 799-98.

[Windsor Castle from the Brocas Meadow.]

Coloured aquatint. Cut to edge of print.

(11½ × 19½)

E. 800-98.

[Windsor Castle from the north-west.]

Coloured aquatint. Cut to edge of print.

(11½ × 19½)

E. 801-98.

[The Quadrangle, Windsor Castle.]

Coloured aquatint. Cut to edge of print.

(11½ × 19½)

E. 802-98.

[View from the Round Tower, Windsor Castle.]

Coloured aquatint. Cut to edge of print.

(12 × 19½)

E. 803-98.

[The Royal Lodge, Windsor Park.]

Coloured aquatint. Cut to edge of print

(11½ × 19½)

E. 804-98.

[Glen in Windsor Park, near Bishopsgate.]

Coloured aquatint. Cut to edge of print.

(11½ × 19½)

E. 805-98

[The Long Walk, Windsor Park.]

Coloured aquatint. Cut to edge of print.
($11\frac{1}{8} \times 19\frac{1}{2}$)

E. 806-98.

[Scene on the Virginia Water.]

Coloured aquatint. Cut to edge of print.
($11\frac{1}{8} \times 19\frac{1}{2}$)

E. 807-98.

[Eton College.]

Coloured aquatint. Cut to edge of print.
($12 \times 19\frac{1}{2}$)

E. 808-98.

Sketches of a Voyager by W^m. Daniell R.A. London, June 1830. 25 plates. With note in pencil "—— from his friend the Author."

In vol. ($12 \times 16\frac{1}{2}$)

E. 998-1022-1904.

Shipping ; with title as above on a sail.

(9×12)

E. 998-1904.

Near Richmond.

($7\frac{3}{4} \times 11$)

E. 999-1904.

Scene in Colebrook Dale.

($7\frac{1}{4} \times 10$)

E. 1000-1904.

A young elephant.

($7\frac{1}{4} \times 10\frac{1}{2}$)

E. 1001-1904.

Pont Dwffys.

($8\frac{1}{2} \times 11\frac{1}{2}$)

E. 1002-1904.

Scene on an English common.

($7 \times 9\frac{1}{2}$)

E. 1003-1904

A Highland girl.

(8×11)

E. 1004-1904.

The umbrella tree.

($7\frac{1}{8} \times 10$)

E. 1005-1904.

A Sixty Four. (H.M.S. Lion, 1794.)

(9×12)

E. 1006-1904.

Boat off the Shiant Isles.

($7\frac{1}{2} \times 10$)

E. 1007-1904.

The ass.

($7 \times 9\frac{1}{2}$)

E. 1008-1904.

Budjrow and other boats on the Ganges.

($7\frac{1}{2} \times 10$)

E. 1009-1904.

A boat of the Hebrides.

($6\frac{1}{4} \times 8\frac{1}{2}$)

E. 1010-1904.

Sketches from nature. ($7\frac{1}{8} \times 10\frac{3}{4}$)	E. 1911-1904.
Cows. ($7\frac{1}{4} \times 10\frac{1}{8}$)	E. 1912-1904.
A boat of the N.W. coast of Scotland. ($7\frac{3}{8} \times 10\frac{1}{2}$)	E. 1913-1904.
The bison. ($7\frac{3}{8} \times 10$)	E. 1914-1904.
Cattle. ($7\frac{1}{4} \times 10$)	E. 1915-1904.
Spanish East Indiaman. (Spaniard Lat 18. 18. Long. 32. 12. West.) ($9 \times 11\frac{1}{8}$)	E. 1916-1904.
Near Tavistock, Devon. ($10\frac{1}{8} \times 8\frac{3}{4}$)	E. 1917-1904.
A true Highland Bull, drawn from nature in the Isle of Skye. ($8\frac{3}{4} \times 10\frac{1}{4}$)	E. 1918-1904.
A Sixty Four. (Lion H.M.S. July, 1794). ($8\frac{7}{8} \times 11$)	E. 1919-1904.
Coasters. ($6\frac{1}{8} \times 5$)	E. 1920-1904.
Tame elephants securing a wild one. ($8 \times 10\frac{3}{4}$)	E. 1921-1904.
Off the Isle of Wight. ($8 \times 10\frac{7}{8}$)	E. 1922-1904.

DAVIS, E.**Le repas des enfants.**

Lettered E. Davis sculp. Imp. Delâtre, Rue St. Jacques, 303, Paris.
 Paris, Publié par Cadart & Luquet, Éditeurs, 79, Rue Richelieu.
 ("Société des Aqua-Fortistes," 1866-7.)
 ($7\frac{3}{8} \times 5\frac{7}{8}$) 21595. 33.

DAWSON, Alfred.**Godstone Nunnery.**

Signed A. Dawson. Before letters.
 ("The Portfolio," vol. xv, 1884.)
 ($5\frac{3}{8} \times 7\frac{3}{8}$) *Book Colln.*

Ifley.

Signed A. Dawson. Before letters.
 ("The Portfolio," vol. xv, 1884.)
 ($5\frac{1}{4} \times 7\frac{1}{2}$) *Book Colln.*

Abingdon.

Before letters.

("The Portfolio," vol. xv, 1884.)

(5 × 7 $\frac{3}{8}$)*Book Colln.***Dorchester.**

Before letters.

("The Portfolio," vol. xv, 1884.)

(5 $\frac{1}{8}$ × 7 $\frac{1}{8}$)*Book Colln.***Goring.**

Before letters.

("The Portfolio," vol. xv, 1884.)

(5 × 7 $\frac{3}{8}$)*Book Colln.***Streatley.**

Before letters.

("The Portfolio," vol. xv, 1884.)

(5 × 7 $\frac{1}{4}$)*Book Colln.***Pangbourne.**

Before letters.

("The Portfolio," vol. xv, 1884.)

(5 × 7 $\frac{1}{4}$)*Book Colln.***Mapledurham.**

Before letters.

("The Portfolio," vol. xv, 1884.)

(5 × 7 $\frac{1}{4}$)*Book Colln.***Lustleigh Cleave, Dartmoor ; Cranmere Pool, Dartmoor.**

Before letters.

("The Portfolio," vol. xx, 1889.)

(9 $\frac{1}{2}$ × 6 $\frac{3}{8}$)*Book Colln.***Okehampton ; and Fingle Bridge, Dartmoor.**

Before letters.

("The Portfolio," vol. xx, 1889.)

(9 $\frac{1}{2}$ × 6 $\frac{3}{8}$)*Book Colln.***Whitby ; Scarborough.**

Before letters. The two etchings on one plate.

("The Portfolio," vol. xxiii, 1892.)

(9 $\frac{1}{2}$ × 6 $\frac{3}{8}$)*Book Colln.*

Beverley Minster. Hull.

Before letters. The two etchings on one plate.

("The Portfolio," vol. XXIII, 1892.)

($8\frac{1}{2} \times 6\frac{1}{4}$)

Book Colln.

DAY, Ellen.

Antiquities of Norfolk. Original etchings, by Miss Ellen Day. India proofs, price eight shillings. (1838). 9 plates.

In vol. (17 \times 14 $\frac{1}{2}$)

E. 3707-3715-1903.

Tavernham.

($5\frac{1}{2} \times 7\frac{1}{2}$)

E. 3707-1903.

Binham Priory. West front.

($5\frac{3}{4} \times 7\frac{3}{4}$)

E. 3708-1903.

In the Bishop's Garden, Norwich.

($5\frac{1}{2} \times 7\frac{1}{4}$)

E. 3709-1903.

Norwich Cathedral.

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 3710-1903.

Hellington Church—South doorway.

($8 \times 5\frac{1}{2}$)

E. 3711-1903.

Ruins at the east end of Binham Priory.

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 3712-1903.

Altar tomb to Sir Thomas Wyndham (Norwich Cathedral).

($5\frac{1}{2} \times 8$)

E. 3713-1903.

Castle Acre Priory.

($8 \times 5\frac{1}{2}$)

E. 3714-1903.

Cley Church, South doorway.

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 3715-1903.

DEAKIN, A.

Mill on the Aran, Near Dolgelly.

Signed A. Deakin. *Lettered* English Etchings, Part VIII.

("English Etchings," vol. I, 1881-2, pl. 27.)

($8\frac{1}{2} \times 10\frac{1}{4}$)

E. 1707-1904.

Stokesay Castle.

Signed A. Deakin. *Lettered* English Etchings, Part XIX.

("English Etchings," vol. II, 1882-3, pl. 26.)

(6×9)

E. 1741-1904.

DE LA MOTTE, William (1780-1863).

Forest Trees by W^m. Delamotte 1804. To General the Hon^{ble} W^m. Harcourt, Governor of the Royal Military College these Studies from Nature are most respectfully dedicated by ... Will^m. De la Motte, Professor of Drawing to the R. M. College. 7 plates incl. title.

Published as the Act directs by W^m. De la Motte, Oct^r. 1804.
E. 6859-6865—1903.

Forest Scenery. Second number. To Colonel John Gaspard Le Marchant, Lt. Governor of the Royal Military College, etc. 7 plates incl. title.

Published as the Act directs by W^m. De la Motte, Gt. Marlow, Jan^{ry}. 1806. The two parts in one volume.
(22 $\frac{1}{2}$ × 18 $\frac{1}{2}$) E. 6866-6872—1903.

Twenty Etchings by Will^m. De la Motte, Sandhurst, 1816.

Title, and 19 plates. All signed, and dated 1816. India paper.
All lettered: Published by W^m. Delamotte, Sandhurst, near Bagshot, Jan^{ry}, 1817. E. 660. A-T-88.

[Two peacocks on a bridge: with title as above.]
(5 $\frac{1}{4}$ × 6 $\frac{1}{2}$) E. 660. A-88.

[A road with three trees on the right; on the left, a man and dog seated on a hillock.]
(5 $\frac{1}{4}$ × 6 $\frac{1}{2}$) E. 660. B-88.

[A road along the top of a hill, with trees and cut timber on either side.]
(4 $\frac{1}{4}$ × 6 $\frac{1}{2}$) E. 660. C-88.

[A pond, with reeds on the right; beyond them, a wooden fence with the head and shoulders of a man seen above it.]
(4 × 6 $\frac{1}{8}$) E. 660. D-88.

[A horseman disappearing round the bend of a road; trees on the right; and a single tree on the left.]
(4 $\frac{1}{8}$ × 6 $\frac{1}{8}$) E. 660. E-88.

[An open space between trees, with a pond; beside it are two men, one seated, and two others in the distance.]
(4 $\frac{1}{4}$ × 6 $\frac{1}{8}$) E. 660. F-88.

[Several ducks in front of a pond beneath trees; in the distance, a hay wain.]
(5 $\frac{1}{4}$ × 6 $\frac{1}{2}$) E. 660. G-88.

[A pond with trees beyond it; on the left, a man with a net; in the distance behind him, a cottage on a hill.]
(5 $\frac{1}{2}$ × 6 $\frac{1}{2}$) E. 660. H-88.

[A man driving five cows on a hill-side; trees on the left.]
(5 $\frac{1}{2}$ × 6 $\frac{1}{2}$) E. 660. I-88.

- [A stretch of rocky ground, with distant trees on the right ; on the left a man and woman driving sheep.]
($5\frac{1}{2} \times 6\frac{1}{4}$) E. 660.J-88.
- [A man and dog seated on a mound in front of trees ; sheep grazing on the right.]
($5\frac{1}{2} \times 6\frac{1}{4}$) E. 660.K-88
- [A boy with a dog on a flat mound beneath bushes ; sheep and lambs behind him, and a pool in front.]
($5\frac{1}{2} \times 6\frac{1}{4}$) E. 660.L-88.
- [Four fir trees on an open plain ; beyond them a wagon drawn by three horses.]
($5\frac{1}{2} \times 6\frac{1}{4}$) E. 660.M-88.
- [Two trees with a pool in front ; beyond them, a wagon drawn by four horses.]
($5\frac{1}{2} \times 6\frac{1}{4}$) E. 660.N-88.
- [A shepherd driving a flock of sheep ; in the centre, a single tree.]
($6\frac{1}{2} \times 5\frac{1}{2}$) E. 660.O-88.
- [A group of trees ; on the right, a pool and a wooden fence ; four cows in a field beyond.]
($7 \times 5\frac{1}{2}$) E. 660. P-88.
- [A group of trees and bushes, with three pigs in front.]
($7 \times 5\frac{1}{2}$) E. 660.Q-88.
- [A road among trees ; in the foreground, a man tying a bundle of faggots ; a dog seated beside him.)
($6\frac{1}{2} \times 5\frac{1}{2}$) E. 660.R-88.
- [A man with a greyhound and another dog, beneath trees ; on the right, reeds and water.]
($7 \times 5\frac{1}{2}$) E. 660.S-88.
- [A boy driving five cows ; rocky ground in front, and trees behind.]
($5\frac{1}{2} \times 6\frac{1}{4}$) E. 660.T-88.

Another set of the above. On ordinary paper, with the margins cut. Some touched with pencil. (With three duplicate prints).

E. 287.A-w-93.

Fleet Mill Hampshire.

Signed Will^m. De la Motte Sandhurst fec. 1817. *Lettered* Will^m. De la Motte inv^t. et fecit, aqua fortis. Published by W. De la Motte, Sandhurst, Berks, Jan^y. 1, 1818. India paper.
($11 \times 12\frac{1}{4}$) 19467.

Scene near Sandhurst, Berkshire.

Lettered Will^m. De la Motte inv^t. et fecit, aqua fortis. Published by W. De la Motte, Sandhurst, Berks, Jan^y. 1, 1818. India paper.
($11 \times 12\frac{1}{4}$) 19468.

[Swine lying down and feeding in an open space among oak trees ; the swineherd seated under a withered tree on the left.]

In pencil : " William De la Motte 1818 first Proof ".

(11 × 13½)

19469.

[Cattle in a field ; on the left, water and a paling beneath trees ; in the centre, a girl milking a cow.]

1820. In pencil : " Will^m. de la Motte first Proof."

(3½ × 5)

19479.

[Three girls resting beside bundles of faggots beneath trees ; three men in a cornfield beyond.]

Signed W. De la Motte f. 1821. In pencil : " Proof W^m. D. 1821."

(11 × 13)

19470

Bruges, Flanders.

Lettered W^m. De la Motte Del^t. et f. 1821.

(6½ × 8½)

19471.

An Auberge, between Bergues and St. Omer ; Flanders.

Lettered W^m. Delamotte del^t. et fecit Aquafortis 1821.

(6⁹/₁₆ × 8⁵/₈)

19472.

Near Aigle, Pays de Vaud, Switzerland.

Lettered W. De la Motte 1824. W. De la Motte del^t. et fecit. 1824, Sandhurst.

(5¹/₁₆ × 3¹/₈)

19474.

Forest of Forclas, near Martigny, Switzerland.

Lettered W. Dela Motte 1824. W^m. Dela Motte del^t. et fecit aqua forti 1824. In pencil : " 1824. Proof."

(8½ × 11½)

19473.

Mill, Dunkerque.

Signed W^m. DelaMotte 1824.

(5½ × 6½)

19480.

[A lake ; in the centre, an island with a hut and three trees ; to the left, a boat with lateen sails ; a town in the distance.]

Signed W^m. DelaMotte fec^t. 1829.

(6 × 7½)

19475.

Chamounix, Switzerland.

Signed W^m. De la Motte fecit 1832. In pencil : "Will^m. Dela Motte 1832. Proof."

(13 × 10) 19476.

Norbury Park.

Signed W^m. DelaMotte 1836.

(9 × 7) 19477.

[A blasted oak tree ; on the left, a flock of sheep ; behind them, the shepherd, and a man driving a donkey-cart.]

Signed W. DelaMotte. 1836.

(5 × 3 $\frac{1}{8}$) 19478.

Faulkenburg Castle, Rhine.

Before letters. In pencil, the title, "W^m. dela Motte Etched," and "First Proof."

(8 $\frac{1}{16}$ × 6 $\frac{1}{8}$) 19481.

St. Goar—Catz, Rhine.

Before letters. In pencil, the title, "W^m. DelaMotte etched," and "First Proof."

(7 × 8 $\frac{1}{4}$) 19482.

DICKSEE, Herbert.

A young nobleman.

Before letters.

("The Etcher," 1883, pl. 20.)

(8 $\frac{1}{4}$ × 6 $\frac{1}{16}$) E. 1655-1904.

A lion drinking.

Signed Herbert Dicksee. Before letters.

("The Portfolio," vol. xxi, 1890.)

(7 × 10) Book Collⁿ.

Head of a lion.

Signed H. D. Before letters.

("The Portfolio", vol. xxii, 1891.)

(11 × 7 $\frac{1}{4}$) Book Collⁿ.

The challenge.

Signed H. D. *Lettered* H. Dicksee pinx. & sc

("The Portfolio", vol. xxiii 1892.)

(6 $\frac{1}{4}$ × 9 $\frac{1}{4}$) Book Collⁿ.

The last defender.

Signed H. D. *Lettered* H. Dicksee Sc.

("The Portfolio", vol. xxiv, 1893.)

(7½ × 9½)

*Book Colln.***DIXON, Robert (1780-)**.

[A series of etchings of views in Norfolk.] 1810.

With notes on fly leaf. In ink: "The only copy printed in Folio.
Dawson Turner". In pencil: "The only copy taken off in
Folio. D. T."

In vol. (17½ × 12½) *Plates* (8 × 9½)

25072. A-T.

West tower, Wymondham Church.

Signed Drawn & Etch'd by Robt. Dixon. *Lettered* Norwich
Publish'd as the Act directs by R. Dixon Sep^r. 1810.

25072. A.

At Heigham, Norwich. (Dolphin Inn, formerly Bishop Hall's
House).

Signed Drawn & Etch'd by Rob. Dixon.

25072. B.

Sketch at Bramerton.

Signed R. Dixon Del. et Sc.

25072. C.

Cottage on the Eaton Road, Norwich.

Signed Robt. Dixon Del. et Scul.

25072. D.

Cottage at Needham.

Signed Robt. Dixon Fec. *Lettered* Norwich Publish'd as the
Act directs by Rob. Dixon July 1810.

25072. E.

The Black Tower, Norwich.

Signed Drawn & Etch'd by Robt. Dixon.

25072. F.

Cromer Mill.

Signed Drawn & Etch'd by Robt. Dixon. *Lettered* Norwich
Pub. as the Act directs by R. Dixon Nov. 1810.

25072. G.

Lakenham Church.

Signed Robt. Dixon Del. et Sc.

25072. H.

Beach Scene.

Signed Rob. Dixon Del. et Sc.

25072. I.

Fishermen's cottages on the cliff, Overstrand.

Signed Rob. Dixon Del. et Sc.

25072. J.

The late entrance to Ber St. Norwich.

Signed Drawn & Etch'd by Rob. Dixon. *Lettered* Norwich
Publ'd. as the Act directs by R. Dixon Dec^r. 1810.

25072. K.

Near Hockering.

Signed Rob. Dixon Del. et Scul.

25072. L.

The Grey Friars Tower, Lynn, as it appeared 1801.

Signed Robt. Dixon Del. et Sc.

25072. M.

Aylmerton Church.

Signed Rob^t. Dixon fec. *Lettered* Norwich Publish'd as the
Act directs by Rob^t. Dixon July 1810. 25072. n.

Remains of the Citadel, Castle Acre.

Signed Drawn and Etch'd by Rob^t. Dixon. *Lettered* Norwich
Pub^d. by R. Dixon Dec^r. 1810. 25072. o.

Sketch on Cromer Beach.

Signed Rob^t. Dixon Fec. *Lettered* Norwich Publish'd as the
Act directs by Rob^t. Dixon July 1810. 25072. p.

Cottage at Wymondham.

Signed Drawn & Etch'd by Rob^t. Dixon. *Lettered* Norwich
Pub^d. as the Act directs by R. Dixon Sep^r. 1810. 25072. q.

Sketch at Mulburton.

Signed R. Dixon Del et Sc. 25072. r.

Beeston Priory.

Signed Rob. Dixon Del et Sc. 25072. s.

Porch of the Free School, Norwich.

Signed Drawn & Etch'd by Rob^t. Dixon. *Lettered* Norwich
Pub^d as the Act directs by R. Dixon Dec^r. 1810. 25072. t.

DOBIE, J.

Fishing-boats at Hastings.

Signed J. D. 82. Before letters.

("The Portfolio," vol. XIII, 1882.)

(7½ × 11)

Book Collⁿ.

[Artist's proof, from the large-paper edition of "The Portfolio,"
1882.] E. 5158-1904.

DOWNARD, E. N.

Romeo and Juliet.

Before letters. Japan paper.

("Choice Examples of Modern Etching," 188- .)

(14½ × 11½)

E. 3004-1901.

DUNNE, J.

Netherseal Mill, Leicestershire.

Signed J. Dunne. *Lettered* English Etchings Part XLII.

("English Etchings," vol. IV, 1884, pl. 30.)

(5½ × 7½)

E. 1810-1904.

EDWARDS, Edward, A.R.A. (1738-1806).

A Collection of Views and Studies after Nature with other
subjects designed and etched by Edward Edwards, Associate
and Teacher of Perspective in the Royal Academy, London.
1790.

52 plates. All before letters.

In vol. (17 × 11½)

E. 3495-3546-1902.

[Title-page : tragic mask, laurels, palette etc., with title as above.]
($6\frac{1}{2} \times 5\frac{1}{4}$) E. 3495-1902.

1-5. [Studies of cottages.]
($2\frac{1}{2} \times 3\frac{1}{2}$) each. E. 3496-3500-1902.

6. Cottage near Bridport, Dorsetshire.
Signed E. E. 1785.
($2\frac{1}{2} \times 3\frac{1}{2}$) E. 3501-1902.

7, 8. Near Bridport, Dorsetshire.
($3\frac{1}{4} \times 5$) E. 3502-3-1902.

9, 10. [Views of trees with figures beneath, and hills beyond.]
($4\frac{1}{2} \times 3$) E. 3504-5-1902.

11. Near Edmonton, Middlesex.
Signed E. E. 1785.
($4\frac{1}{2} \times 6\frac{1}{8}$) E. 3506-1902.

12. Near Chigwell-Row, Essex.
Dated 1785.
($4\frac{1}{8} \times 6\frac{1}{4}$) E. 3507-1902.

13. At St. John's Wood, near Mary-le-bone.
Signed E. E. 1785.
($4\frac{1}{2} \times 7$) E. 3508-1902.

14. [Two trees with water between ; on the left a cottage, and in front a traveller with a stick.] 1785.
($4\frac{1}{2} \times 7$) E. 3509-1902.

15. In Richmond Park.
($4\frac{1}{2} \times 6\frac{1}{2}$) E. 3510-1902.

16. Near Seven Oaks, Kent.
Signed E. E. 1786.
($4\frac{1}{2} \times 6\frac{1}{4}$) E. 3511-1902.

17. In the South Dean, Castle-Eden.
Signed E. E. 1785.
($4\frac{1}{2} \times 7$) E. 3512-1902.

18. In Jesmond Dean, near Newcastle-upon-Tyne.
($4\frac{1}{2} \times 7$) E. 3513-1902.

19. [A stream with a rough paling across it ; on the right a man fishing, another seated beside him, and beyond them a tree.]
($3\frac{1}{2} \times 5\frac{1}{2}$) E. 3514-1902.

20. Near Seven Oaks, Kent
Signed E. E. 1785.
($4 \times 5\frac{1}{4}$) E. 3515-1902.

21. [A man fishing in the middle of a stream ; beyond him on the right a barn : in the distance a church tower.]
Signed E. E. 1786.
($3\frac{3}{8} \times 5\frac{1}{4}$) E. 3516-1902.
22. [A traveller beneath trees on a road running into a stream ; water on the right, and a distant cottage.]
Signed E. E. 1786.
($3\frac{1}{4} \times 5\frac{1}{4}$) E. 3517-1902.
23. At Hornsey Wood, Middlesex.
Signed E. E. 1786.
(7×9) E. 3518-1902.
24. At Chelsea Reach.
Signed E. E. 1786.
(7×9) E. 3519-1902.
25. In Savoy, in the Road to Laneborough.
(5×7) E. 3520-1902.
26. Aquapendente, in the Road from Florence to Rome.
Signed E. E.
(5×7) E. 3521-1902.
27. In Jesmond Dean.
($10\frac{1}{2} \times 7$) E. 3522-1902.
28. [A tall bare tree against white cumulus clouds ; on the right a man with a stick in h's left hand.]
Signed E E 1789.
($10\frac{1}{4} \times 7$) E. 3523-1902.
29. An oak with a stream in front ; beneath it a man, woman and child resting ; a basket beside them.]
Signed EE 1789.
($9\frac{3}{4} \times 12$) E. 3524-1902.
30. [A winding road, with a traveller disappearing, and in distance a tower ; in front, a woman and child resting beneath trees.]
($9\frac{3}{8} \times 11\frac{1}{2}$) E. 3525-1902.
31. [A traveller resting beneath a tree, his bundle behind him, and his stick between his knees.]
($7\frac{3}{8} \times 5\frac{1}{4}$) E. 3526-1902.
32. On Hampstead-Heath, in the year 1775, but destroyed since.
Signed E E 1789.
($5\frac{1}{2} \times 8\frac{5}{8}$) E. 3527-1902.
33. Banks of the Tyne, near Newcastle.
Signed EE 1789.
($6\frac{1}{4} \times 10\frac{1}{4}$) E. 3528-1902.
34. In the North Dean, Castle-Eden.
($5\frac{3}{4} \times 4\frac{1}{2}$) E. 3529-1902.

35. In Hoe Lane, near Chigwell Row.
Signed EE 1789.
 (8½ × 12½) E. 3530-1902.
36. In the North Dean, Castle-Eden.
Signed EE 1789.
 (8½ × 12½) E. 3531-1902.
37. [Nymph holding laurel wreath in her right hand, and in her left a scroll inscribed "Faunulae (?) et Chimaerae diversae. 1785".]
 (5 × 3½) E. 3532-1902.
38. [Two nymphs walking to the right, and scattering flowers.]
Signed EE (*monogr.*).
 (5 × 3½) E. 3533-1902.
39. [A nymph walking to the left, holding up a lamp in her right hand.]
Signed EE (*monogr.*) 1785.
 (5 × 3½) E. 3535-1902.
40. [A nymph in flowing drapery, holding a festoon of flowers.]
 (5 × 3½) E. 3534-1902.
41. [A nude nymph seated on a bank; on the left a goddess with an arm round her shoulder.]
 (4½ × 3½) E. 3536-1902.
42. [Nymph surprised by a Triton.]
 (4½ × 3½) E. 3537-1902.
43. [Emblematic figure—of Peace?—her left hand uplifted, a bough in her right.]
Signed EE (*monogr.*) 1786.
 (8½ × 6½) E. 3538-1902.
44. [Emblematic figure—Hebe?—her right hand uplifted, holding a vase.]
Signed EE 1789.
 (8½ × 6½) E. 3539-1902.
45. [A woman, turned to the right, wearing a frilled cap; a wash-tub under her arm.]
Signed EE (*monogr.*) 1790.
 (6½ × 5½) E. 3540-1902.
46. [Head of an old man with long hair and beard; turned to left.]
Signed EE.
 (2½ × 2½) E. 3541-1902.
47. [Portrait of "T.K.")
Lettered Painted & Etch'd by E. E. *Finish'd* by I. Hall.
 (5 × 3½) E. 3542-1902.

48. [Profile to right of an old man with curly hair and beard.]
 (2 $\frac{1}{4}$ × 2 $\frac{1}{4}$) E. 3543-1902.
- [49. Ornamental panel; in the centre, a lamp, and on either side of it a flying nymph and a cherub; all are joined by festoons.]
Signed EE 1784.
 (5 × 10 $\frac{1}{4}$) E. 3544-1902.
50. [Ornamental panel; on the left, a winged cherub terminating in arabesque foliage.]
 (2 × 5 $\frac{3}{8}$) E. 3545-1902.
51. [A nymph on a dolphin, seized by Tritons.]
Signed EE 1790.
 (7 $\frac{1}{2}$ × 11 $\frac{1}{2}$) E. 3546-1902.

Another copy of the above set, containing the first 36 plates only, printed on paper of a blueish tint.

In vol. (15 $\frac{1}{2}$ × 11) E. 3547-3583-1902.

William Byrne, Engraver, Ob. 1805.

Signed E. E. 1804. *Lettered* Published by W. Smith, 23 Lisle Street, Leicester Square.
 (6 $\frac{1}{4}$ × 5) 26272.

EDWARDS, Edwin (1823-1879).

See also Catalogue of the Ionides Collection.

Under the Chestnuts, Burgate, Surrey. 1861.

Before letters. Japan paper.
 (9 $\frac{1}{2}$ × 13 $\frac{3}{8}$) E. 1273-89.

Pangbourne. 1861.

Before letters. Japan paper.
 (6 $\frac{3}{8}$ × 10 $\frac{1}{2}$) E. 1274-89.

Three willows, Maple Durham Weir, on the Thames.

Before letters. Japan paper.
 (4 × 8 $\frac{1}{2}$) E. 1275-89.

On Hampstead Heath. 1861.

Before letters. Japan paper.
 (6 $\frac{1}{2}$ × 10 $\frac{1}{2}$) E. 1276-89.

Under the Willows, Sunbury-on-Thames.

Signed Edwards 61. Before letters. Japan paper.
 (5 $\frac{7}{8}$ × 10 $\frac{1}{2}$) E. 1277-89.

Flatford Lock.

Signed Edwards 61. Before letters. Japan paper.
 (4 × 8 $\frac{3}{8}$) E. 1278-89.

Haunted House.

Signed Edwards 62. Before letters. Japan paper.
 (9 $\frac{3}{8}$ × 13 $\frac{1}{8}$) E. 1279-89.

Walton-on-Thames.

Signed Edwards 62. Walton-on-Thames. Before letters. Japan paper.
 (4 × 8 $\frac{3}{8}$) E. 1280-89.

Under the Elms, at Hampton Court.

Signed Edwards 62. Before letters. Japan paper.
 (6 $\frac{1}{8}$ × 10 $\frac{1}{4}$) E. 1281-89.

By the tow-path. Opposite Thames Bank House, Sunbury.

Before letters. Edwards 62.
 (4 × 8 $\frac{1}{8}$) E. 1282-89.

Spanish chestnuts, Kempton Park.

Signed Edwards 62. Kempton Pk. Before letters. Japan paper.
 (6 $\frac{3}{8}$ × 10 $\frac{1}{4}$) E. 1283-89.

From Grabburst Hill, Dunster.

Signed Edwards 62. Grabburst Hill. Before letters. Japan paper.
 (5 × 8 $\frac{1}{4}$) E. 1284-89.

Lynmouth Harbour.

Signed Edwards 62. Lynmouth. Before letters. Japan paper.
 (4 $\frac{1}{2}$ × 6 $\frac{3}{8}$) E. 1285-89.

Morte stone—Lundy Island in the distance. 1862.

Before letters. Japan paper.
 (4 $\frac{1}{2}$ × 6 $\frac{1}{4}$) E. 1286-89.

Evening train, Dawlish. 1863.

Before letters. Japan paper.
 (6 $\frac{1}{8}$ × 10 $\frac{1}{8}$) E. 1287-89.

Daddyhole, Torquay.

Signed Edwards 63. Before letters. Japan paper.
 ($4\frac{1}{4} \times 6\frac{3}{8}$) E. 1288-89.

Dartmouth.

Signed Edwards Dartmouth 63. Before letters. Japan paper.
 ($6\frac{1}{8} \times 10\frac{1}{4}$) E. 1289-89.

Salcombe Castle.

Signed Edwards 63. Salcombe. Before letters. Japan paper.
 ($5 \times 8\frac{1}{8}$) E. 1290-89.

Salcombe.

Signed Edwards 63. Salcombe. Before letters. Japan paper.
 ($5 \times 8\frac{1}{8}$) E. 1291-89.

Start Point.

Signed Edwards 63. Start. Before letters. Japan paper.
 ($4 \times 4\frac{3}{8}$) E. 1292-89.

Beer.

Signed Edwards 63. Beer. Before letters. Japan paper.
 ($5 \times 8\frac{1}{8}$) E. 1293-89.

Beer Head.

Signed Edwards 63. Beer. Before letters. Japan paper.
 ($5 \times 8\frac{1}{8}$) E. 1294-89.

Tor Cross and Slapton Lea.

Signed Edwards 63. Tor Cross. Before letters. Japan paper.
 ($4\frac{1}{4} \times 8\frac{1}{4}$) E. 1295-89.

Plymouth, from Mount Edgecombe.

Signed Edwards 63. Before letters. Japan paper.
 ($9\frac{1}{8} \times 13\frac{7}{8}$) E. 1296-89.

Boscastle. 1863.

Before letters. Japan paper.
 ($5\frac{1}{8} \times 10\frac{1}{8}$) E. 1297-89.

Trevillet Vale.

Signed Edwards 63. Trevillet Vale. Before letters. Japan paper.
 ($6\frac{1}{4} \times 10\frac{1}{4}$) E. 1298-89.

Pardenick.

Signed Edwards 64. Fr. Pardenick. Before letters. Japan paper.
 ($9\frac{7}{8} \times 13\frac{1}{2}$) E. 1299-89.

Carn Kez, Land's End.

Signed Edwards 64. Land's End. Before letters. Japan paper.
 ($4\frac{1}{2} \times 8\frac{1}{2}$) E. 1300-89.

Carn Mellyn.

Signed Edwards 64. Carn Mellyn. Before letters. Japan paper.
 ($13\frac{1}{2} \times 9\frac{7}{8}$) E. 1301-89.

Old English poplars.

Signed Edwards 64. Before letters. Japan paper.
 ($9\frac{7}{8} \times 13\frac{1}{2}$) E. 1302-89.

Old English poplars in winter.

Signed Edwards 65.
 Before letters. Japan paper.
 ($9\frac{7}{8} \times 12\frac{1}{2}$) E. 1303-89.

D'un balcon sur les Boulevards. 1865.

Before letters. Japan paper.
 ($9\frac{7}{8} \times 14$) E. 1304-89.

Ely 1866.

Before letters. Japan paper.
 ($6\frac{7}{8} \times 10\frac{1}{2}$) E. 1305-89.

Peterborough.

Signed Edwards 66.
 Before letters. Japan paper.
 ($6\frac{1}{2} \times 10\frac{1}{8}$) E. 1306-89.

Rochester. 1866.

Before letters. Japan paper.
 ($6\frac{1}{2} \times 10\frac{1}{2}$) E. 1307-89.

Canterbury. 1866.

Before letters. Japan paper.
 ($6\frac{1}{2} \times 10\frac{1}{2}$) E. 1308-89.

Wells. 1866.

Before letters. Japan paper.
($6\frac{7}{8} \times 10\frac{1}{2}$)

E. 1309-89.

Lincoln. 1866.

Before letters. Japan paper.
($6\frac{7}{8} \times 10\frac{1}{2}$)

E. 1310-89.

Bristol, from Brandon Hill.

Signed Edwards 62-66.

Before letters. Japan paper.
($6\frac{1}{2} \times 10\frac{1}{2}$)

E. 1311-89.

Durham, 1866.

Before letters. Japan paper.
($6\frac{1}{2} \times 10\frac{1}{2}$)

E. 1312-89.

Watergate Row, Chester.

Signed Edwin Edwards 66.

Before letters. Japan paper.
($6\frac{1}{2} \times 10\frac{1}{2}$)

E. 1313-89.

Chester.

Signed Edwin Edwards 67.

Before letters. Japan paper.
($6\frac{7}{8} \times 10$)

E. 1314-89.

Lavatory, Cloisters, Gloucester Cathedral, 1867.

Before letters. Japan paper.
($6\frac{7}{8} \times 4\frac{1}{2}$)

E. 1315-89.

Manchester, Duke of Bridgewater's Canal.

Signed Edwin Edwards 67. Before letters. Japan paper.

($6\frac{7}{8} \times 10\frac{3}{4}$)

E. 1316-89.

Hereford.

Signed Edwin Edwards 67. Before letters. Japan paper.

($6\frac{7}{8} \times 10\frac{1}{2}$)

E. 1317-89.

The Ship Canal, Gloucester.

Signed Edwin Edwards 67. Gloster. Before letters. Japan paper.

($6\frac{7}{8} \times 10\frac{3}{4}$)

E. 1318-89.

Hampton Races.

Signed Edwin Edwards 67. Before letters. Japan paper.
 $(4\frac{1}{4} \times 17)$ E. 1319-89.

Old Lowestoft. 1867.

Before letters. Japan paper.
 $(6\frac{3}{8} \times 10\frac{1}{4})$ E. 1320-89.

Blythborough Common. 1867.

Before letters. Japan paper.
 $(4\frac{7}{8} \times 10\frac{3}{8})$ E. 1321-89.

The look-out, Southwold.

Signed Edwin Edwards 67. Southwold. Before letters. Japan paper.
 $(6\frac{7}{8} \times 10\frac{3}{8})$ E. 1322-89.

Richmond Park (Parc à Richmond, Angleterre.)

Lettered Edwards sculp. Paris, Publié par Cadart & Luquet
 Editeurs, 79, Rue Richelieu. Imp. Delâtre, Paris.
 (Société des Aqua-Fortistes. "Eaux-fortes mod.", 1865.)
 $(9\frac{7}{8} \times 13\frac{3}{8})$ 21164.2

Oxford, from the Abingdon Road.

Before letters.
 $(3\frac{1}{4} \times 10\frac{7}{8})$ E. 280-89.

Oxford in the evening, from high ground above Iffley, 1866.

Before letters.
 $(3\frac{5}{8} \times 10\frac{3}{8})$ E. 281-89.

Coventry, from above the railway.

Before letters.
 $(5\frac{1}{8} \times 6\frac{1}{2})$ E. 277-89.

Lichfield.

Before letters.
 $(5\frac{5}{8} \times 6\frac{1}{2})$ E. 279-89.

St. Asaph.

Signed St. Asaph. Edwin Edwards, 67.
 $(2\frac{1}{2} \times 6\frac{1}{4})$ E. 289-89.

Landaff.

Signed Landaff. Edwin Edwards, 67.(2 $\frac{3}{4}$ × 6 $\frac{1}{4}$)

E. 288-89.

Ripon.

Before letters.

(6 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 282-89.

Winchester.

Before letters.

(6 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 284-89.

York.

Before letters.

(6 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 286-89.

Bangor.

Signed Bangor. Edwin Edwards 67. Before letters.(5 × 6 $\frac{1}{2}$)

E. 287-89.

St. David's.

Signed Edwin Edwards, 67. St. David's. Before letters.(6 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 290-89.

The Market Cross, Chichester.

Before letters.

(10 $\frac{7}{8}$ × 6 $\frac{3}{8}$)

E. 276-89.

The Vicar's Slate Quarry, Tintagel.

Before letters.

(10 $\frac{3}{4}$ × 14 $\frac{1}{8}$)

E. 293-89.

Deserted Mill, Trevillet Vale.

Before letters.

(9 $\frac{9}{16}$ × 11 $\frac{1}{8}$)

E. 292-89.

Old Inns. Etched by Edwin Edwards. 1873-1881.

Three series. 135 plates (incl. titles and dedications) on Japan paper; in paper wrappers.

(18 × 15 $\frac{1}{2}$)

E. 29047.A-C

FIRST DIVISION—EASTERN ENGLAND, 1873.

- Etched title on wrapper: "Outs for Inns. Etched by Edwin Edwards. East Anglia. Printed at London by Delâtre." 29047. A.
- The same, as title page. 29047. A. b.
- Etched dedication to Alfred Morrison. 1873. 29047. A. c.
1. Etched script, with heading from a 16th century tapestry, and view of Aldgate pump. 29047. A. 1.
 2. High Street, Aldgate. 1871. 29047. A. 2.
 3. Etched script; sign of the Blue Boar (coloured by hand); The Three Nuns. 29047. A. 3.
 4. Vine Tavern, Mile End; White Hart Inn, Brentwood. Two plates on one sheet. 29047. A. 4.
 - 5, 6. Etched script. 29047. A. 5, 6.
 7. Etched script; the Whalebones at Shadwell; Market Gardens. 29047. A. 7.
 8. Etched script; the White Hart, Hare Street. 29047. A. 8.
 9. Etched script. 29047. A. 9.
 10. Etched script; The Half Moon, Chelmsford; Sign-iron to the Black Boy, Chelmsford. 29047. A. 10.
 11. Etched script; Taverns at Braintree; corner post, "Oud Harklees," Bocking. 29047. A. 11.
 12. Etched script; sign of the Three Sugar Loaves, Hedingham. 29047. A. 12.
 13. Rose and Crown Inn, Sudbury; Half Moon Inn, Bury. Two plates on one sheet. 29047. A. 13.
 14. Etched script; The Castle Inn, Sudbury. 29047. A. 14.
 15. Etched script; Carving at Sudbury; yard of the Bull Inn; street view, Long Melford. 29047. A. 15.
 16. Etched script; sign of the Bell, Clare; Half-Moon Inn; sign of the White Swan, Clare. 29047. A. 16.
 17. Etched script; sign of the Dog and Partridge, Bury St. Edmund's. 29047. A. 17.
 18. Etched script; Rose and Crown Inn, Stanton. 29047. A. 18.
 19. The back of Scole Inn. 29047. A. 19.
 20. Etched script; Diss Mere; Saracen's Head Inn, Diss. 29047. A. 20.
 21. Front of Scole Inn; the Sun Inn, Feering. Two plates on one sheet. 29047. A. 21.
 22. Etched script; sign of the Three Tuns, Bungay; sign of the Swan, Harleston; courtyard of the King's Head, Beccles; Market Cross, Bungay. 29047. A. 22.
 23. Cherry Tree Inn, Debenham. 29047. A. 23.

21. Etched script ; Angel Inn, Stonham ; three tavern signs and part of White Horse Inn, Stowmarket. 29047. A. 24.
25. Stoneham Pye Inn ; Live and Let Live Tavern, Coddtenham. Two plates on one sheet. 29047. A. 25.
26. Etched script ; Needham Mill ; Bull Inn and sign of the King's Head, Needham. 29047. A. 26.
27. Etched script ; White Lion Inn, Hadleigh ; back and front of the George Inn, and sign of the Dragon's Head, Hadleigh. 29047. A. 27.
28. Etched script ; sign of the Cockerel, Hadleigh ; inns at Lavenham ; sign of the White Hart, Witham ; sign of the Star and Fleece, Kelvedon ; the Angel Inn, Kelvedon. 29047. A. 28.
29. Etched script ; corner posts of the Cross-keys and Stockwell Arms, Colchester ; Red Lion Inn, and Waggon and Horses Inn, Colchester. 29047. A. 29.
30. Etched script ; Sun Inn, Dedham. 29047. A. 30.
31. Etched script ; sign of the Buck's Horn Inn, Belstead, and of the Boot at Freston. 29047. A. 31.
32. White Horse Inn, Tattingstone ; Ostrich Inn, near Ipswich. Two plates on one sheet. 29047. A. 32.
33. Etched script ; sign of the Ipswich Arms, and three corner posts of taverns, Ipswich. 29047. A. 33.
34. Waggon and Horses Inn, Ipswich. 29047. A. 34.
35. Lion and Lamb, and Angel Taverns ; the Plough Inn, Ipswich. Two plates on one sheet. 29047. A. 35.
36. Quay-side taverns, and Neptune Inn, Ipswich. Two plates on one sheet. 29047. A. 36.
37. Etched script ; the Bristol Arms Inn, Shotley, with view of Harwich. 29047. A. 37.
38. Lion Inn, and sign, Martlesham. 1871. Two plates on one sheet. 29047. A. 38.
39. Etched script. Tavern signs, and view of the Ship Inn, Woodbridge. 29047. A. 39.
40. Cherry Tree Inn, Woodbridge. 1871. 29047. A. 40.
41. King's Head Inn, and Bell Inn, with weighing machine. Woodbridge. 29047. A. 41.
42. Crown and Castle Inn, Orford. 1872. 29047. A. 42.
43. Etched script ; View of the Three Mariners Inn, Aldborough, and sign. 29047. A. 43.
44. Etched script ; Old Mote Hall and Lion Inn, Aldborough ; The Ark, Dunwich. 29047. A. 44.
45. George and Dragon Inn, Lowestoft. 29047. A. 45.
46. Lowestoft Score and Yarmouth Row. Two plates on one sheet. 29047. A. 46. a-b.

47. Etched script ; tavern signs at Wickham Market ; Herring Fishery Tavern, Lowestoft. 29047. A. 47.
48. Lowestoft and Yarmouth.
Two plates on one sheet. 22047. A. 48.
49. Etched script ; Warrener's House, Lowestoft. 29047. A. 49.
50. Etched script ; Bell Inn, St. Olave's ; Yarmouth, from Gorleston Pier. 29047. A. 50.
51. Etched script ; merchants' marks at Yarmouth ; The Barking Smack Inn, the Golden Anchor, the King's Arms, and the Sailors' Home, Yarmouth. 29047. A. 51.
52. Etched script ; " The Morning after the Storm." 29047. A. 52.

SECOND DIVISION—EASTERN ENGLAND. 1880.

- Etched title on wrapper " Outs and Inns " ; the Four Swans Inn, Waltham Cross. 29047. B. a.
- The same, as title-page. 29047. B. b.
- Frontispiece : Market taverns, Norwich. 29047. B. c.
1. Happisburgh ; Cley-next-the-Sea ; the Ship Inn, Brancaster.
Three plates on one sheet. 29047. B. 1.
 2. Walsingham. 29047. B. 2.
 3. Valiant Sailor Inn, Blue Goose Inn, and another tavern, Lynn Regis.
Three plates on one sheet. 29047. B. 3.
 4. Stocks at Swinestead ; Fossdyke.
Two plates on one sheet. 29047. B. 4.
 5. Bull Inn, Bourne ; sign of the Angel Inn, Grantham.
Two plates on one sheet. 29047. B. 5.
 6. Angel Inn, Grantham. 29047. B. 6.
 7. Front of the White Hart Inn, Newark. 29047. B. 7.
 8. Back of the White Hart Inn, Newark. 29047. B. 8.
 9. Old carving, and courtyard, White Hart Inn, Newark.
Two plates on one sheet. 29047. B. 9.
 10. Harlequin Inn, Steep Street, Lincoln. 29047. B. 10.
 11. Sign of the Saracen's Head Inn, Southwell. 29047. B. 11.
 12. Stable yard of the Saracen's Head Inn, Southwell. 29047. B. 11.
 13. Entrance to the Saracen's Head Inn, Southwell ; Bridlesmith Gate, Nottingham.
Two plates on one sheet. 29047. B. 13.
 14. Sign of the Nelson Inn, Stamford ; George Hotel, Stamford.
Two plates on one sheet. 29047. B. 14.

15. Front and back of the Talbot Inn, Oundle.
Two plates on one sheet. 29047. B. 15.
16. Turk's Head Inn, and White Lion Inn, Oundle.
Two plates on one sheet. 29047. B. 16.
17. Fotheringay. 29047. B. 17.
18. The Old Falcon Inn, Eaton Socon; The Swan Inn, Elstow.
Two plates on one sheet. 29047. B. 18.
19. Swan Inn, Peterborough; Town Hall, Three Tuns and Windmill Inns, Peterborough.
Two plates on one sheet. 29047. B. 19.
20. Church style, St Peter's, Norwich; White Lion Inn, Norwich.
Two plates on one sheet. 29047. B. 20.
21. Front and back of Briton's Arms Inn, Elm Hill, Norwich.
Two plates on one sheet. 29047. B. 21.
22. Front of the Dolphin Inn, Heigham. 29047. B. 22.
23. Back of the Dolphin Inn, Heigham. 29047. B. 23.
24. Interior of the Dolphin Inn, Heigham. 29047. B. 24.
25. Thorpe Gardens Inn, and sign, Norwich.
Two plates on one sheet. 29047. B. 25.
26. Cock Inn, and Market Cross, Wymondham.
Two plates on one sheet. 29047. B. 26.
27. Sign of the Fleece Inn; the Bell Inn and White Hart Inn, Thetford; and sign of the latter.
Four plates on one sheet. 29047. B. 27.
28. Seven Stars Inn, Ely. 29047. B. 28.
29. Cromwell Arms Inn, Ely. 29047. B. 29.
30. Sign of an inn at Newmarket; the Red Lodge Inn, near Newmarket.
Two plates on one sheet. 29047. B. 30.
31. Rutland Arms Inn; Woolpack Inn and Bushel Inn, Dolphin Alley, Newmarket.
Two plates on one sheet. 29047. B. 31.
32. Front and back of the Bull Inn, Barton Mills.
Two plates on one sheet. 29047. B. 32.
33. Falcon Inn, Cambridge. 29047. B. 33.
34. Back of the Wrestler's Inn, Cambridge. 29047. B. 34.
35. Front of the Wrestler's Inn, Petty Cury, Cambridge; the George Inn, Huntingdon; the Golden Lion, St. Ives.
Three plates on one sheet. 29047. B. 35.
36. Sign of the Angel Inn, and the Bell Inn, Stilton.
Two plates on one sheet. 29047. B. 36.

37. Cross Keys Inn, and sign, St. Neots.
Two plates on one sheet. 29047. B. 37
38. Signs of King's Head and Queen's Head Inns, St. Neots; the
Swan and Salmon Inn, Little Stukeley.
Two plates on one sheet. 29047. B. 38.
39. George Inn, Caxton; Crown Inn, Chesterford.
Three plates on one sheet. 29047. B. 39.
40. Sun Inn, Saffron Walden, Audley End.
Two plates on one sheet. 29047. B. 40.
41. Sign of the Hoop Inn, Royston; the Coach and Horses,
Stevenage; sign of the Sun, Baldock.
Three plates on one sheet. 29047. B. 41.
42. White Hart Inn, Welwyn; Salisbury Arms, Hatfield.
Two plates on one sheet. 29047. B. 42.
43. White Hart, St. Alban's; Rose and Crown Inn, Hempsted;
Black Lion Inn, Bishop's Stortford.
Three plates on one sheet. 29047. B. 43.
44. White Horse Inn, Bishop's Stortford. 29047. B. 44.
45. Crown and Red Lion Inns, Hockerill. 29047. B. 45.
46. George Inn, Harlow; sign of the Spread Eagle, Snaresbrook;
Want's Inn, Hoddesdon.
Three plates on one sheet. 29047. B. 46.
47. King's Head Inn, Chigwell. 29047. B. 47.
48. White House Inn and White Hart Inn, on the Lea.
Two plates on one sheet. 29047. B. 48.
49. Front and back of the Bell Inn, Edmonton.
Two plates on one sheet. 29047. B. 49.
50. Green Dragon Inn, Bishopsgate. 29047. B. 50.
51. Warwick Arms, Newgate Street. 29047. B. 51
52. The Tabard Inn, Southwark. 1871. 29047. B. 52.
53. Sign of the Green Dragon Inn, Bishopsgate. 1871. 29047. B. 53.

[THIRD DIVISION. SOUTHERN AND SOUTH-WESTERN ENGLAND.] 1881.

- Frontispiece. Sign of the Boar's Head, Eastcheap. 1871. 29047. C.
1. Fulham Bridge Taverns. 1872. 29047. C.1.
 2. Star and Garter Hotel, Putney. 29047. C.2.
 3. Crab-tree Inn, Hammersmith. 1871. 29047. C.3.
 4. Adam and Eve Inn Chelsea. 1872. 29047. C.4.
 5. Riverside Taverns, Greenwich. 1872. 29047. C.5.

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|--|-------------|
| 6. Waite's Hotel, Gravesend. | 29047.C.6. |
| 7. Falcon Inn, Gravesend. 1871. | 29047.C.7. |
| 8. Bull Inn, Rochester. 1871. | 29047.C.8. |
| 9. John Falstaff Inn, Canterbury. 1871. | 29047.C.9. |
| 10. St. Thomas' Hospice, Canterbury, 1872. | 29047.C.10. |
| 11. Roebuck Inn, Broadwater, near Worthing. | 29047.C.11. |
| 12. Old Taverns, Pithay, Bristol. 1871. | 29047.C.12. |
| 13. Quayside taverns, Bristol. 1872. | 29047.C.13. |
| 14. Ship Inn, Steep Street, Bristol. 1871. | 29047.C.14. |
| 15. White Lion Inn, Bristol. 1871. | 29047.C.15. |
| 16. Sign of White Lion Inn, Bristol : Old Fox Inn, Bristol. 1871.
Two plates on one sheet. | 29047.C.16. |
| 17. Cat and Wheel Inn, Bristol, and sign. 1871.
Two plates on one sheet. | 29047.C.17. |
| 18. Black Swan Inn, Shepton Mallet. 1872. | 29047.C.18. |
| 19. Red Lion Inn, Glastonbury, and sign. 1871.
Two plates on one sheet. | 29047.C.19. |
| 20. Back of George Inn, Glastonbury ; market cross, Somerton,
1871.
Two plates on one sheet. | 29047.C.20. |
| 21. Sign of the Red Lion, Somerton. 1871. | 29047.C.21. |
| 22. George Inn, Philips Norton. 1871. | 29047.C.22. |
| 23. Old Inn, Croscombe. 1872. | 29047.C.23. |
| 24. Old taverns at Exeter. | 29047.C.24. |
| 25. Back of the Luttrell Arms, Dunster. | 29047.C.25. |

[A duplicate set of the above three series in original wrappers.]

29048.A-C.

Blythborough.

Signed Edwards 67. Before letters.

("The Etcher," 1880, pl. 2).

(6 $\frac{7}{16}$ x 10 $\frac{1}{16}$)

E. 1529-1904.

Salisbury.

Before letters.

("The Etcher," 1880, pl. 27.)

(6 $\frac{7}{16}$ x 10 $\frac{1}{16}$)

E. 1553-1904.

Durham Cathedral.

Before letters.

("The Etcher," 1881, pl. 14.)

(6 $\frac{7}{8}$ × 10 $\frac{3}{8}$)

E. 1577-1904.

Lincoln Cathedral.

Before letters.

("The Portfolio," vol. III, 1872.)

(6 $\frac{1}{8}$ × 9 $\frac{1}{2}$)*Book Colln.***ELIAS, Annette.**

On the Meuse, near Dinant.

Signed A. E. Before letters.

("English Etchings," vol. I, 1881-2, pl. 11.)

(7 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 1692-1904.

ELLIS, Tristram J.

Twelve Etchings of the principal views and places of interest in Cyprus. London, 1879. Title and 12 plates.

(For text see Book Colln.)

E. 3584-3595-1902.

[Etching on title-page: a woman, seated on a mat outside a doorway, spinning.]

Signed Tristram Ellis 1879.(4 $\frac{1}{8}$ × 6 $\frac{1}{4}$)

E. 3584-1902.

1. The Marina Larnaca.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft.(4 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

E. 3585-1902.

2. Nicosia.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft.(4 $\frac{1}{8}$ × 7 $\frac{1}{8}$)

E. 3586-1902.

3. Nicosia. Santa Sophia.

Lettered Tristram Ellis del et Aq. Ft. 1879.(6 $\frac{1}{2}$ × 8)

E. 3587-1902.

4. Famagusta Harbour.

Lettered Tristram Ellis del et Aq. Ft. Cyprus.(4 $\frac{3}{8}$ × 7 $\frac{1}{8}$)

E. 3588-1902.

5. Famagusta. Santa Sophia.

Lettered Tristram Ellis del et Aq. Ft 1879.(6 $\frac{3}{8}$ × 8 $\frac{1}{8}$)

E. 3589-1902.

6. Famagusta by moonlight.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft.(4 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

E. 3590-1902.

7. Bellapais Monastery.

Lettered Tristram Ellis del et Aq Ft Cyprus 1879. $(4\frac{1}{8} \times 7\frac{1}{8})$

E. 3591-1902.

8. Kyrenia Port.

Lettered Tristram Ellis del et Aq. Ft 1879. $(6\frac{1}{8} \times 8\frac{1}{8})$

E. 3592-1902.

9. Troados. The Stone Firs.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft. $(8 \times 6\frac{1}{8})$

E. 3593-1902.

10. Troados. The Summit.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft. $(8\frac{1}{8} \times 6\frac{1}{2})$

E. 3594-1902.

11. Ploughing in Cyprus.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft. $(6\frac{1}{2} \times 8)$

E. 3595-1902.

12. Paphos Harbour.

Lettered Tristram Ellis Cyprus 1879 del et Aq Ft. $(4\frac{1}{8} \times 7\frac{1}{8})$

E. 3596-1902.

Six Etchings of well known views in Kensington Gardens and Hyde Park, etched on copper from nature by Tristram J. Ellis, with a descriptive account by W. J. Loftie. London, 1882.

All signed Tristram Ellis del et Aq. Ft. 1881. *All lettered* London, Published as the Act directs, January 25th 1882, by Field & Tuer, Ye Leadenhall Presse, etc.

In portfolio $(16\frac{1}{2} \times 22)$ *Plates* $(10 \times 14\frac{1}{4})$ 29354.1-6.

Kensington Gardens : The Palace. 29354.1.

Kensington Gardens : On the Long Water. 29354.2.

Kensington Gardens : The Broad Walk. 29354.3.

Hyde Park : The Albert Memorial (Twilight). 29354.4.

Hyde Park : Rotten Row (Mid-day). 29354.5.

Hyde Park : The Serpentine. 29354.6.

EMANUEL, Frank L.**Thames barges.**

Before letters.

("The Etcher," 1883, pl. 6.)

$(4\frac{1}{2} \times 6\frac{3}{8})$

E. 1641-1904.

ENGLISH ETCHINGS.

English Etchings. A Monthly Publication of Original Etchings by English Artists. [From 1888-1891 a quarterly publication]. London, 1881-1891. 246 plates.

E. 1681-1928-1904.

The etchings are distributed and catalogued in detail under the artists' names. A bound series, with title-pages, text, etc., is in the Book Collⁿ.

ETCHER, The.

The Etcher. A Magazine of the Etched-Work of Artists. London, 1879-1883. 5 vols. 154 plates.

(15 × 11)

E. 1509-1662-1904.

Vol I. in duplicate. 18 plates.

E. 1663-1680-1904.

The etchings are catalogued in detail under the artists' names.

ETCHING CLUB, The

The Deserted Village of Oliver Goldsmith, illustrated by the Etching Club. London, MDCCCXLI. Title, dedication, and 40 plates. India proofs, large paper.

In vol. (24½ × 17½)

E. 1323-1363-1904.

The etchings are catalogued in detail under the artists' names.

Etch'd Thoughts. By the Etching Club. London: Printed for the Etching Club, 1844. 58 plates. India paper.

In vol. (14½ × 10½)

E. 1445-1502-1904.

The etchings are catalogued in detail under the artist's names.

Elegy written in a Country Churchyard, by T. Gray. Illustrated by the Etching Club. London, published for the Etching Club, by J. Cundall, 12, Old Bond Street. MDCCCXLVII. 18 plates.

India proofs, large paper, with artists' signatures.

(17½ × 12½)

E. 1927-1944-1904.

Ordinary edition. India Paper.

(11½ × 8½)

E. 1268-1284-1904.

The etchings are catalogued in detail under the artists' names.

L'Allegro by John Milton. Illustrated by the Etching Club. London: Published for the Etching Club, By Joseph Cundall, 12, Old Bond Street. MDCCCXLIX. 20 plates. India proofs.

In vol. (11½ × 8½)

E. 1285-1304-1904.

The etchings are catalogued in detail under the artists' names.

Songs and Ballads of Shakespeare illustrated by the Etching Club. Published for the Etching Club by Longman, Brown, Green and Longmans. London, 1853. 18 plates. India proofs

In vol. (15 × 11) E. 1305-1322-1904.

The etchings are catalogued in detail under the artists' names.

Etchings for the Art-Union of London by the Etching Club. MDCCCLVII. 30 plates.

In vol. (15 × 11) E. 3714-3743-1902.

The etchings are catalogued in detail under the artists' names.

A Selection of Etchings by the Etching Club. MDCCCLXV. 12 plates.

In vol. (18 × 13) E. 3764-3775-1902.

The etchings are catalogued in detail under the artists' names.

Etchings for the Art-Union of London by the Etching Club. MDCCCLXXII. 20 plates.

In vol. (15 × 11) E. 3744-3763-1902.

The etchings are catalogued in detail under the artists' names.

[A series of 21 etchings.] London, December, 1879. Published for the club by H. Blair Ansdell, 26, Savile Row, etc.

Plates by :—

R. Ansdell (2).	W. Holman Hunt.
P. H. Calderon.	J. E. Millais.
C. W. Cope (2).	G. B. O'Neill.
J. P. Heseltine (2).	S. Palmer.
J. E. Hodgson (2).	J. Pettie (2).
J. C. Hook.	R. Redgrave (2).
J. C. Horsley.	F. Tayler.

The etchings are distributed and catalogued in detail under the artists' names.

ETCHING CLUB, The Antiquarian. *See Antiquarian Etching Club.*

ETCHING CLUB, The Junior. *See Junior Etching Club.*

EVE, George William.

Book-plate of H. Astley Phillips.

Signed G. W. Eve 92. With the artist's signature also in pencil.
(2½ × 2) E. 153-92.

Book-plate of William Henry Weldon, 'Windsor Herald.'

Signed G. W. Eve 1892. Japan paper.(3 $\frac{3}{8}$ diam.)

E. 155-92.

Another proof on India paper.

E. 154-92.

Book-plate. "The Dragon Crest Plate" [The crest is that of Stewart of Ards, co. Donegal.]

Signed G. W. Eve 93.(2 $\frac{1}{2}$ × 1 $\frac{1}{8}$)

E. 3937-97.

Book-plate of Everard Green, "Rouge Dragon Poursuivant."

Signed G. W. E. 1895.(2 $\frac{1}{2}$ diam.)

E. 3936-97.

Book-plate of Richard Southcote Mansergh. [With crest, and address—Friarsfield, Tipperary.]

Signed G. W. E. 1895.(2 $\frac{1}{8}$ × 2)

E. 3940-97.

Book-plate of Richard Southcote Mansergh. [With coat of arms, and quarterings.]

Signed G. W. E. 1895.(4 $\frac{1}{8}$ × 3)

E. 3941-97.

E. 3941-97.

Book-plate of C. V. S. Downes.

Signed G. W. E. (*monogr.*) 96.(5 × 3 $\frac{3}{8}$)

E. 3938-97.

Book-plate of Sir John Barran, Bart.

Signed G. W. Eve. 1896.(4 × 2 $\frac{5}{8}$)

E. 3939-97.

Book-plate of the Royal Library, Windsor Castle. Ex bibliotheca regia in Castel de Windsor. With "V.R.I.," and royal arms with supporters.

Signed G.W.E. (*monogr.*) 1898. With the artist's signature also in pencil.(7 × 4 $\frac{1}{8}$)

E. 45-1903.

Book-plate of the Royal Library, Windsor Castle. With "V.R.I.," and royal arms.

Signed G.W.E. (*monogr.*) 1897. With the artist's signature also in pencil.(4 $\frac{1}{8}$ × 3 $\frac{1}{2}$)

E. 46-1903.

Book-plate of the Royal Library, Windsor Castle. With
"V.R.I.," and royal crest.

Signed G.W.E. (*monogr.*). Artist's signature also in pencil.

($3\frac{3}{4} \times 2\frac{7}{8}$)

E. 47-1903.

Book-plate of the Royal Library, Windsor Castle. Ex bibliotheca
regia in Castel de Windsor. With "E.R.," and royal
arms with supporters. (2nd state of E.45-1903.)

With the artist's signature in pencil.

($7 \times 4\frac{1}{8}$)

E. 48-1903.

Book-plate of the Royal Library, Windsor Castle. With
"E.R.," and royal arms. (2nd state of E.46-1903.)

With the artist's signature in pencil.

($4\frac{7}{8} \times 3\frac{1}{2}$)

E. 49-1903.

Book-plate of the Royal Library, Windsor Castle. With
"E.R." and royal crest. (2nd state of E.47-1903.)

With the artist's signature in pencil.

($3\frac{3}{4} \times 2\frac{7}{8}$)

E. 50-1903.

Invitation card to the Lord Mayor's Banquet at the Guildhall,
November 10th, 1902.

Signed G. W. Eve, A.R.E. ft. Artist's signature also in pencil.

($8\frac{1}{8} \times 10\frac{1}{4}$)

E. 51-1903.

Invitation card to the Coronation of their Majesties King
Edward VII and Queen Alexandra, 26th June, 1902.

Signed G. W. Eve, A.R.E. ft. With the artist's signature also in
pencil.

($7\frac{1}{8} \times 9\frac{1}{8}$)

E. 4341-1905.

EVERSHED, Arthur.

Worthing, from Lancing.

Signed A. E. 1872.

($4\frac{1}{8} \times 7\frac{3}{8}$)

"1st Proof" (written by the artist in pencil).

15841.1.

"Proof" (written by the artist in pencil).

15841.2.

[A long building with water in front, and a tree on the right;
in the centre a girl seated at the right side of a light
wooden bridge.]

($6 \times 8\frac{7}{8}$)

"1st Proof" (in pencil). Before signature and date. 15841.3.

"2nd Proof" (in pencil). *Signed* A.E. fecit. 1873. 15841.4.

[A thatched cottage among trees ; in front, a river with two men in a boat.]

Signed A. E. 1873.

($4\frac{1}{8} \times 7\frac{1}{8}$)

Working proof. 15841.5.

Working proof. 15841.6.

"1st Proof" (written by the artist in pencil). 15841.7.

"2nd Proof" (written by the artist in pencil). 15841.8.

"3rd Proof" (written by the artist in pencil). 15841.9.

[Poplars, with water and reeds in front ; a barn on the right.]

($5\frac{1}{8} \times 7\frac{1}{8}$)

"1st Etching" (written by the artist in pencil). 15841.10.

[A larger plate of the above subject, reversed.]

($6\frac{3}{8} \times 9\frac{1}{8}$)

"2nd Etching" (written by the artist in pencil). Before signature and date. 15841.11.

"1st Proof" (written by the artist in pencil). *Signed* A. E. fecit 1873. 15841.12.

[The interior of a barn, with calves lying among straw.]

Signed A. E. 1873.

($5\frac{3}{8} \times 7\frac{1}{8}$) 15841.13.

[Bushes overhanging a stream ; reeds on the left.]

($6\frac{1}{8} \times 10\frac{1}{8}$) 15841.14.

On the Arun, near Rowner, Sussex.

Signed Arthur Evershed.

($4\frac{7}{8} \times 8\frac{3}{8}$) 15841.15.

Old brickfield at Redhill.

Signed A. E. Before letters.

($3\frac{1}{8} \times 6\frac{3}{8}$)

"First proof" (written by the artist in pencil). 15841.16.

"Second proof. Dry point used throughout." 15841.17.

A later state. Shading on the ground in front of the windmill on the right. Japan paper. 15841.18.

Another proof, with title and "Printed by Auguste Delâtre," both in pencil. 15841.19.

Old brickfield at Redhill. [The same subject as the above, reversed.]

($3\frac{1}{8} \times 6$)

"1st Etching. A. Evershed." (written by the artist in pencil). 15841.20.

"2nd Etching. A. Evershed." (written by the artist in pencil). 15841.21.

[A broken waggon on some rising ground; three cows on a lower level to the right.]

Signed A. E.

($3\frac{1}{8} \times 6\frac{1}{8}$)

15841.22.

The same subject as the above, reversed; two cows instead of three.]

Signed A. E.

($4\frac{1}{8} \times 8\frac{3}{8}$)

"1st State" (written by the artist in pencil). 15841.23.

"1st Proof" (written by the artist in pencil). 15841.24.

[A girl in a punt, and another waiting to be ferried; a church tower and two haystacks are seen across some fields.]

($4 \times 6\frac{1}{8}$)

15841.25.

[A river, with a man in a boat; on the left bank, a large tree and a wooden fence.]

($3\frac{1}{8} \times 5\frac{1}{8}$)

"1st Etching" (written by the artist in pencil). 15841.26.

"2nd Etching." Trees added beyond the boat, and a church on the left. 15841.27.

[The same subject as the above, reversed; the boat has a sail, and a house stands up against the sky in the centre.]

($3\frac{1}{8} \times 6$)

"1st Etching. A.E." (written by the artist in pencil). 15841.28.

"2nd Etching." 15141.29.

"3rd Etching. Scraper required." 15841.30.

India proof. 15841.31.

"Proof." 15841.32.

[A house among trees, a tall poplar above the centre of the roof; in front, a bridge with wooden hand-rail.]

Signed A. E.

($3\frac{1}{4} \times 5\frac{1}{4}$)

"Etching only" (written by the artist in pencil). 15841.33.

"Dry point on etching." 15841.34.

"Dry point." 15841.35.

"Final proof." 15841.36.

[The same subject as the above; a man on a cart-horse is crossing the bridge, and a woman stands at the end of the house.]

Signed A. E.

($5 \times 7\frac{1}{2}$)

"1st State" (written by the artist in pencil). 15841.37.

"1st Proof." 15841.38.

[A house with high gables, among trees and bushes; water in front, with reeds on either side.]

Signed A. E.

($3\frac{1}{4} \times 5\frac{1}{4}$)

Trial proof. 15841.39.

Later state. 15841.40.

[A wooden bridge, with five upright bars; reeds in front, and trees beyond.]

Signed A. E.

($3\frac{1}{4} \times 6$)

"Etching 1. A. E." (written by the artist in pencil). 15841.41.

"2 Etching. Reeds on Right touched up with Dry point. A. E." 15841.42.

"3. Dry point used more or less over whole of Plate." 15841.43.

India proof. 15841.44.

Proof. 15841.45.

[The head of a calf.]

(6×4)

"Proof." 15841.46.

"1st State Proof" (written by the artist in pencil). 15841.47.

"2nd State." 15841.48.

"3rd State." 15841.49.

[A house with a small wing, surrounded by trees ; a single tree stands high on the left ; the chimneys on main roof and wing are one above the other.]

($4\frac{1}{8} \times 6$) 15841.50.

[A row of houses with a wooded hill beyond ; in front of them is a stream crossed by a light wooden bridge ; in the foreground, a man fishing.]

($3\frac{7}{8} \times 5\frac{1}{8}$) 15841.51.

[A meadow with trees beyond ; on the left a house with conical roof and three chimnies.]

($4 \times 5\frac{1}{8}$) 15841.52.

[Two large trees, with curving boughs forming an archway over a path, and a stream on the right.]

($3\frac{1}{8} \times 5\frac{1}{8}$) 15841.53.

[A boat, seen broad-side ; with a ladder resting against it.]

Signed A. Evershed 1877. In ink : "1st State of Plate. Arthur Evershed."

($10 \times 13\frac{1}{8}$) E. 131-91.

[A boat, seen broad-side ; a sailing-boat and steamer on sea to the left ; a windlass on the right.]

Signed A. Evershed 1877. In ink : "3rd State of Plate. Arthur Evershed."

($9\frac{7}{8} \times 14\frac{5}{8}$) E. 132-91.

Another proof. E. 133-91.

Printer's proof of the published state. With lines drawn in printer's ink across the bow of the boat.

Lettered London, Published Decr. 12th. 1877, by Arthur Lucas, 37, Duke Street, Piccadilly. E. 134-91.

Another proof of the same state. With lines drawn across the stern of the boat and the windlass.

Lettered London, Published, Decr. 12th. 1877, etc. E. 135-91.

At Richmond.

Signed A. Evershed, 1876.

("L'Eau-Forte en 1880" ; with title, "A Richmond sur la Tamise.")

($5\frac{7}{8} \times 9\frac{1}{8}$) 27190.s.15.

Littlehampton.

Signed A. Evershed 1880.

("L'Illustration Nouvelle," 1881.)

($5\frac{7}{8} \times 8\frac{7}{8}$) 27759.f.4.

Near Braintree, Essex.

Signed A. Evershed.

("The Etcher," 1880, pl. 3.)

(4 $\frac{3}{4}$ × 6 $\frac{1}{2}$)

E. 1530-1904.

A street in Rye.

Signed A. Evershed. 1879.

("The Etcher," 1880, pl. 29.)

(6 × 8 $\frac{7}{8}$)

E. 1555-1904.

Cottages at North End, Hampstead.

Signed At Hampstead. A. Evershed 1879.

("The Etcher," 1881, pl. 3.)

(6 $\frac{5}{8}$ × 8)

E. 1567-1904.

Twickenham.

Signed A. Evershed. 1881.

("The Etcher," 1881, pl. 20.)

(6 × 9 $\frac{7}{8}$)

E. 1583-1904

Aldborough from Thorpe.

Signed A. Evershed 1891.

("English Etchings," VIII, 1889-91, pl. 29.)

(5 × 8 $\frac{7}{8}$)

E. 1925-1904.

EVERY, S. F.Etchings of Tong Church and Monuments, Shropshire, by
S. F. Every Esq^r. n.p. n.d. 22 plates, incl. title.*In vol.* (14 $\frac{3}{4}$ × 10 $\frac{1}{2}$)

E. 4160-4180-1902.

[Title as above.]

(5 $\frac{3}{8}$ × 6 $\frac{1}{2}$)

E. 4160.A-1902.

Communion cup, Tong Church.

(8 × 6 $\frac{3}{8}$)

E. 4160-1902.

North-west view.

(6 $\frac{1}{8}$ × 7 $\frac{7}{8}$)

E. 4161-1902.

South-east view.

(6 $\frac{1}{8}$ × 7 $\frac{7}{8}$)

E. 4162-1902

South view of Tong Church.

(5 $\frac{1}{2}$ × 7 $\frac{3}{8}$)

E. 4163-1902.

Chancel and screen.

(5 $\frac{1}{2}$ × 6 $\frac{1}{4}$)

E. 4164-1902.

Chancel.	
($5\frac{3}{4} \times 7\frac{3}{8}$)	E. 4165-1902.
Font.	
($7\frac{1}{2} \times 6$)	E. 4166-1902.
[Tomb of Sir William Vernon.]	
($5\frac{1}{2} \times 7\frac{3}{8}$)	E. 4167-1902.
[Monument on wall.]	
($6\frac{3}{4} \times 4\frac{3}{4}$)	E. 4168-1902.
[Tomb of Sir Fulke de Pembruge and his wife Elizabeth.]	
($4\frac{7}{8} \times 7\frac{1}{2}$)	E. 4169-1902.
Altar.	
($5\frac{3}{8} \times 6\frac{1}{4}$)	E. 4170-1902.
[Tomb of E. Vernon Esq. and his wife Margaret.]	
($5\frac{3}{8} \times 7\frac{1}{8}$)	E. 4171-1902.
[Monument to George Durand Esq.]	
($8\frac{1}{2} \times 7\frac{3}{8}$)	E. 4172-1902.
[Tomb of Sir H. Vernon and his wife Anne.]	
($5\frac{3}{8} \times 6\frac{3}{4}$)	E. 4173-1902.
[Monuments on wall.]	
($5\frac{3}{8} \times 6\frac{1}{2}$)	E. 4174-1902.
Sir T. & E. Stanley. [Tomb.]	
($5\frac{1}{2} \times 7\frac{1}{8}$)	E. 4175-1902.
[Monumental slab on wall.]	
($6\frac{7}{8} \times 5\frac{3}{8}$)	E. 4176-1902.
[Tomb of Sir Richard Vernon and his wife Benedicta.]	
($5\frac{3}{8} \times 6\frac{3}{4}$)	E. 4177-1902.
[Monument to the Hon. Henry Willoughby, son of Thomas, Lord Middleton.]	
($6\frac{1}{2} \times 5\frac{3}{8}$)	E. 4178-1902.
The Golden Chapel.	
($7\frac{1}{8} \times 8\frac{1}{8}$)	E. 4179-1902.
Interior view of Tong Church.	
($7\frac{1}{2} \times 8\frac{1}{8}$)	E. 4180-1902.

FAGAN, Louis (1846-1903).

See also Catalogue of the Ionides Collection.

XII Etchings by Louis Fagan, 1873. (List of contents, with title: 'Souvenir of Southern Italy'.)

In wrapper (22 x 15). 26727.1-12.

[A punchinello, in front of a portfolio bearing title as above. On wrapper.]

($5\frac{1}{2} \times 4\frac{1}{8}$) 26727.

1. Maccaroni Eaters.
Signed L. Fagan 1871.
(9 $\frac{1}{2}$ × 6 $\frac{3}{4}$) 26727. 1.
 2. Oil seller.
(9 $\frac{1}{2}$ × 6 $\frac{1}{2}$) 26727. 2.
 3. Peasants.
Signed L. Fagan 1871.
(9 $\frac{1}{2}$ × 6 $\frac{1}{4}$) 26727. 3.
 4. Scavenger.
Signed L. Fagan 1871.
(9 $\frac{1}{2}$ × 6 $\frac{1}{5}$) 26727. 4.
 5. Coffee seller.
Signed L. Fagan 1871.
(9 $\frac{1}{2}$ × 6 $\frac{1}{5}$) 26727. 5.
 6. Convent at Amalfi.
(7 $\frac{1}{2}$ × 5 $\frac{1}{2}$) 26727. 6.
 7. At the Point of Posilipo.
Signed L. Fagan 1871.
(7 $\frac{1}{2}$ × 4 $\frac{1}{2}$) 26727. 7.
 8. Naples from Posilipo.
(6 $\frac{1}{2}$ × 9 $\frac{1}{2}$) 26727. 8.
 9. Baia.
(6 × 8 $\frac{1}{4}$) 26727. 9.
 10. Cappuccini del Borgo.
(5 $\frac{1}{5}$ × 7 $\frac{1}{2}$) 26727. 10.
 11. Neapolitan boats.
Signed L. Fagan 1871.
(4 $\frac{1}{2}$ × 7 $\frac{1}{2}$) 26727. 11.
 12. Salerno.
Dated Sorrento 1872.
(3 $\frac{1}{2}$ × 5 $\frac{1}{5}$) 26727. 12.
- [Portrait, head and shoulders, of an elderly man, the head slightly turned to right.]
Signed L. Fagan.
(7 $\frac{1}{2}$ × 5 $\frac{1}{2}$) 28124.
- [A mother suckling her child, seen through a barred window ; a candle on the right.]
(3 $\frac{1}{2}$ × 2 $\frac{3}{4}$) 23214.
- [Sketches of grotesque heads, a church, etc.]
(3 $\frac{1}{5}$ × 4 $\frac{1}{2}$) 29629.

FARREN, M.

A Round of Melodies, Drawn and Etched by R. and M. Farren.

See **FARREN, Robert.**

FARREN, Robert.

A Round of Melodies, Drawn & Etched by R. & M. Farren.
Cambridge, Macmillan & Bowes, 1882. Title and 24 plates.

With signature in pencil : "R. Farren N^o. 145."

In vol. (10½ × 16)

E. 4768-4792-1903

The Birds of Aristophanes, as performed by members of the
University at the Theatre Royal, Cambridge, November,
1883. Drawn and Etched by Robert Farren. 12 plates
incl. title.

In vol. (12½ × 18½)

E. 4793-4804-1903.

The Battle Ground of the Eights. Drawn & Etched by Robert
Farren, 1884. Cambridge, Macmillan and Bowes. Title,
and 9 plates, all before letters.

In vol. (13 × 18) *Plates* (6 × 8)

E. 4805-4814-1903.

Title-page : a swallow flying over water, reeds on the left, with
title as above. E. 4805-1903.

Chiswick.

E. 4806-1903.

Near Putney.

E. 4807-1903.

Putney.

E. 4808-1903.

Barges on the Isis.

E. 4809-1903.

Iffley Reach.

E. 4810-1903.

Iffley Mill.

E. 4811-1903.

The Cain ; Grassy corner.

E. 4812-1903.

The Osiers.

E. 4813-1903.

Charon's Ferry.

E. 4814-1903.

The Great Gateway of Trinity College, Cambridge.

Signed R. Farren 1881. Before letters.

("The Etcher," 1881, pl. 27.)

(8½ × 6½)

E. 1490-1904.

Another impression.

("Selected Etchings," 1885.

Book Colln.

Wicken Fen.

Signed R. Farren 1881. Before letters.

("The Etcher," 1882, pl. 3.)

(7½ × 11½)

E 1603-1904.

A flood in the fens.

Signed R. Farren 1880. Before letters.

("The Etcher", 1882, pl. 10.)

(5½ × 7½)

E. 1609-1902.

Another impression.

("Selected Etchings", 1885.)

Book Colln.

Burwell peat fen.

Signed R. Farren 1882. Before letters.

("The Etcher", 1882, pl. 14.)

(8½ × 12½)

E. 1613-1904.

Another impression.

("Selected Etchings", 1885.)

Book Colln.

A fen mill.

Signed R. Farren 1882. Before letters.

("The Etcher", 1882, pl. 22.)

(5½ × 9½)

E. 1621-1964.

Another impression.

("Selected Etchings", 1885.)

Book Colln.

Hand-ploughing.

Signed R. Farren 1882. Before letters.

("The Etcher", 1882, pl. 28.)

(8 × 9½)

E. 1627-1904.

A fen drove-way.

Signed R. Farren 1882. Before letters.

("The Etcher", 1882, pl. 34.)

(6½ × 9½)

E. 1633-1904

A moonlight.

Signed R. Farren 1882. Before letters.

("The Etcher", 1883, pl. 26.)

(5½ × 7½)

E. 1661-1904.

The New Quadrangle, Trinity College.

Signed R. Farren 1888. Etched by Robert Farren.("The Oxford Almanack for the Year of our Lord Go ,
M.D.CCC.LXXXIX".)(12 × 15 $\frac{1}{8}$)

E. 1727-88.

The President's Garden, Magdalen College.

Signed R. Farren 1889.("The Oxford Almanack for the Year of our Lord God
M.DCCC.XC.")(12 $\frac{1}{8}$ × 16)

E. 15-90.

FARRER, Henry.

Old hay barracks.

Signed H. Farrer 1879. Before letters.

("The Etcher" 1882, pl. 15.)

(5 $\frac{1}{4}$ × 10 $\frac{1}{8}$)

E. 1614-1904.

FEARNLEY, Thomas (1802-)

Woody scene.

("Etch'd Thoughts, by the Etching Club", 1844.)

(3 $\frac{1}{8}$ × 3 $\frac{1}{2}$)

E. 1471-1904.

Norwegian scenery.

Signed Etching Club. T. Fearnley.

("Etch'd Thoughts, by the Etching Club", 1844.)

(4 $\frac{1}{8}$ × 6 $\frac{1}{4}$)

E. 1487-1904.

FERRIER, George Straton.

Fishing boats coming in from the sea. [A tug on the left.]

Signed G. S. F.("The Portfolio" vol. x, 1879; on the same sheet with the follow-
ing plate.)(3 $\frac{1}{8}$ × 5 $\frac{1}{8}$)*Book Colln.*

Fishing boats coming in from the sea. [A cliff on the left.]

("The Portfolio", vol. x, 1879.)

(3 $\frac{1}{8}$ × 5 $\frac{1}{8}$)*Book Colln.*

A ground swell.

Before letters.

("The Portfolio", vol. x, 1879; on the same sheet with the follow-
ing plate.)(3 $\frac{3}{8}$ × 5 $\frac{7}{8}$)*Book Colln.*

The Bass Rock.

Signed Geo. Straton Ferrier.

("The Portfolio", vol. x, 1879.)

(3½ × 7)

Book Colln

FITZGERALD, Lord Gerald (1821-1886).

"The Bridge of Sighs," Stanzas I. and II.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(7 × 4½)

E. 1372-1904.

"Miss Kilmansegg—her Accident," Stanza XII.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(5 × 7)

E. 1376-1904.

"The two Peacocks of Bedfont," Stanza IX.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(5 × 7)

E. 1385-1904.

"The Departure of Summer," Stanzas V. and VI.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(4½ × 7)

E. 1388-1904.

Nora Creina. ("Nora Creina"—T. Moore).

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862; large paper ed.)

(9 × 6½)

E. 1405-1904.

Another state.

(In small edition of the above, 1862.)

Book Colln

The lovers. ("The Lovers"—Lord Byron; "A Woman's Question"—A. Procter.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(5 × 7)

E. 1408-1904

Another state.

Lettered G. Fitzgerald. Jun^r Etchs Club. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln

FORBES, Edwin.

Life Studies of the Great Army, by Edwin Forbes. A Historical Work of Art in Copper-Plate Etching, containing forty plates, illustrating the Life of the Union Armies during the years 1862-'3-'4-'5. New York (1876).

On the cover, in ink : "To the London Etching Club. With the compliments of the artist, Edwin Forbes."

In portfolio (24 × 19) *Plates, av. size* (12 $\frac{3}{4}$ × 17 $\frac{1}{4}$)

E. 2720-2759-1901.

1. The reveille on the line of battle : Tattoo in camp. E. 2720-1901.
2. The commissary's quarters in winter camp. E. 2721-1901.
3. Through the wilderness. E. 2722-1901.
4. A wagoner's shanty : A deserted picket hut : Mud huts. E. 2723-1901.
5. The pontoon bridges. E. 2724-1901.
6. A thirsty crowd at the Old Spring House : Newspapers for the Army, the race for camp. E. 2725-1901.
7. The leader of the herd. E. 2726-1901.
8. A rainy day on picket : Washing day. E. 2727-1901.
9. A Christmas dinner. E. 2728-1901.
10. A slave cabin : The old Grist Mill : "Got any pies for sale, Aunty" ? E. 2729-1901.
11. The newspaper correspondent ; News of the battle. E. 2730-1901.
12. Coffee coolers. E. 2731-1901.
13. After dress parade. Officers' winter quarters. E. 2732-1901.
14. An army forge. A scene on the roadside near summer camp. E. 2733-1901.
15. The return from picket duty. E. 2734-1901.
16. A night march. E. 2735-1901.
17. The halt of the line of battle. E. 2736-1901.
18. The rear of the column. E. 2737-1901.
19. Stuck in the mud : A flank march across country, during the thunder shower. E. 2738-1901.
20. Fall in for soup—Company mess. E. 2739-1901.
21. Going into camp at night. E. 2740-1901.
22. On picket at the river bank : The old saw mill : Waiting for something to turn up. E. 2741-1901.
23. The reliable contraband. E. 2742-1901.
24. Home, sweet Home. E. 2743-1901.

25. The distant battle. E. 2744-1901.
26. A cavalry charge. E. 2745-1901.
27. A hot day : Beef steak, Rare ! : A straggler : A quiet nibble on the cavalry skirmish line : an orderly. E. 2746-1901.
28. Newspapers in camp. E. 2747-1901.
29. A watched pot never boils : A hasty supper : Drummer boys : Played out. E. 2748-1901.
30. Coming into the lines. E. 2749-1901.
31. The supply train. E. 2750-1901.
32. Gone off with the Yankees : A land flowing with milk and honey : A scouting party : An old campaigner. E. 2751-1901.
33. The outer picket line, winter. E. 2752-1901.
34. The lull in the fight. E. 2753-1901.
35. Trading for coffee and tobacco. Between the fortified lines during a truce. E. 2754-1901.
36. Going into action. E. 2755-1901.
37. The advance of the cavalry skirmish line. E. 2756-1901.
38. Fording a river : A halt for twenty minutes. E. 2757-1901.
39. "Bummers." "They're Johnnies as sure as you're born, boys !" E. 2758-1901.
40. The sanctuary. E. 2759-1901.

Épisode de la Guerre d'Amérique.

Lettered Ed. Forbes sculp. Paris, Publié par Cadart & Luquet, Éditeurs, 79, Rue Richelieu. Imp. Delâtre, Rue St. Jacques, 303, Paris.

(Société des Aqua-Fortistes. Eaux-fortes mod., 1866-7.) The same subject as plate 3 of "Life Studies of the Great Army."

(9½ × 12½)

21595. 11.

FOSTER, Myles Birket (1825-1899).

Milton's *L'Allegro* and *Il Penseroso*. Illustrated with etchings on steel, by Birket Foster. London, 1855. 30 etchings.

(11 × 7½)

Book Colln.

Sheep feeding.

Signed B. F. (*monogr.*). Proof, with the artist's signature in pencil.

(8 × 10)

E. 90-94.

- Another impression.
 ("The Etcher," 1879, pl. 14.) E. 1527-1904.
 Another impression.
 ("Selected Etchings," 1885.) *Book Colln.*

An old English Mill.

- Before letters. Japan paper.
 ("Choice Examples of Modern Etching," 188- .)
 (15 $\frac{1}{2}$ x 11 $\frac{1}{2}$) E. 3017-1901.

FROST, William Edward (1810-1877).

The sea nymph.

- Before letters. India paper.
 (4 $\frac{1}{2}$ x 4 $\frac{1}{2}$). 232.
 Another state.
Lettered W. E. Frost, A.R.A.
 ("Etchings for the Art-Union of London by the Etching Club,"
 1857, pl. 14.)
 (4 $\frac{1}{2}$ x 4 $\frac{1}{2}$) E. 3727-1904.

G., J. E. and H. P. G.

Milton's Pensive. Designed by J. E. G. Etched by J. E. G.
 and H. P. G., 1844. 13 pages of etched script and illustrations.

- In vol.* (17 $\frac{1}{2}$ x 12) E. 1945-1957-1904.

GALE, William (1823-).

"To a Child embracing his Mother," Stanza 1.

- ("Passages from the Poems of T. Hood, illustrated by the Junior
 Etching Club," 1858.)
 (5 x 7) E. 1380-1904.

**Study in the Life School of the Royal Academy (Portrait of
 W. Etty, R.A.). ("Painting"—T. Campbell.)**

- ("Passages from Modern English Poets illustrated by the Junior
 Etching Club," 1862, large paper ed.)
 (5 $\frac{1}{2}$ x 4 $\frac{1}{2}$) E. 1415-1904.
 Another state.
Lettered London, Published December 1st 1861, by Day & Son,
 Lith. to the Queen.
 (In small edition of the above, 1862.) *Book Colln.*

The sisters. ("The Sisters"—A. Tennyson.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(5 × 3½)

E. 1430-1904.

Another state.

(In small edition of the above, 1862.)

Book Colln.

The may wreath. ("The May Wreath"—F. Hemans; "May Day"—W. Wordsworth.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(7 × 4½)

E. 1437-1904.

Another state.

Lettered W. Gale. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

GASCOIGNE, George.

The return from work.

Before letters.

("The Portfolio," vol. XXIV., 1893.)

(7½ × 10)

Book Colln.

GEDDES, Andrew (c. 1789-1844).

Reference:—L. = LAING (D.). Etchings by Sir D. Wilkie, R.A.... and by Andrew Geddes, A.R.A. 1875.

The etchings by Geddes in the Art Library were presented to the South Kensington Museum in 1862 by John Sheepshanks, Esq., to whom they were given by Geddes himself. Geddes wrote to Sheepshanks on Jan. 10th, 1826—"I beg to send you a few of my etchings, and I have sent a few variations such as I could find in my portfolio which are interesting to a Collector, as showing the advancement of the plates. The others I will take the liberty of sending you as I print the plates." (See Laing p. 17.)

Mrs. Geddes, the artist's mother.

Before letters. (L. l. a.)

(9½ × 6)

1st state, head and shoulders only, without any marginal line.

13365.

2nd state, with background incomplete, and before the double line at the bottom. India paper.

13366.

Another impression, with background etc. touched in pencil by the artist.

3rd state, with background and double line; 'A. G. f. 1822' in bottom left-hand corner, but before the signature on the right.

13368.

4th state, with signature 'A. Geddes ft.' in the bottom margin.
India paper. 13369.

5th state, with additional shading in the background and on the cloak. India paper. 13369A.

A child with an apple; portrait of the artist's niece, Agnes Paul Geddes (later, Mrs. David Allester).

Before letters. (L. 1. b.)

($6\frac{1}{2} \times 5\frac{1}{4}$)

1st state, before the tree appears in the background. India paper.
With note in pencil: "Sketch from the Picture of a Child painted by me. A.G." 13382.

Another impression, with the artist's corrections and additions in ink and pencil. 13383.

2nd state, with the tree in the background. 13384, 13385, 13386.

3rd state, with additional work all over the background, and with signature 'A. Geddes ft.' India paper. 13388.

4th state, with additional work in the background and on the child's face, and a shadow above signature in the foreground. 13387.

A sleeping child and dog.

Before letters. (L. 1. c.)

($4\frac{1}{2} \times 7\frac{1}{4}$)

1st state, before shading in background, on the child's dress, and on the hound. 13450.

2nd state, with shading added. 13451.

Sir William Allan, R.A., P.R.S.A. (In the dress of a Circassian chief).

Signed A. Geddes. 18th June 1815. Before letters. (L. 2.)
($8\frac{3}{4} \times 5\frac{3}{4}$) 267.A.

A later impression; "18th June 1815" erased. 267.B.

Barrington Pope Blachford.

Before letters. (L. 3.)

($6\frac{1}{8} \times 5\frac{1}{4}$)

13378, 13379.

Henry Broadwood.

Before letters. (L. 4.) With note by the artist in pencil: "first impression taken."

($9\frac{1}{2} \times 6\frac{1}{8}$)

13377.

Another impression with note in pencil: "Henry Broadwood, Esq^r. from a picture by me. A.G." 13376.

David Bridges, Jun.

Signed A.G. ft. 1816. Before letters. (L. 5.)
(9 × 6½) 13449.

George Chalmers.

Signed "A.G. ft. 1812." Before letters. (L. 6.)
(8½ × 6½)

1st state, before the shading on the collar or in the background
above the right shoulder. 13370.

Another impression, touched by the artist with ink. 13371.

2nd state, the collar shaded, but still with a white space on it.
13372.

3rd state, the collar completely shaded. 269.D.

Lady Henrietta Hay Drummond and her child.

Before letters. (L. 7.)
(9 × 5½)

1st state, before any shading on the dresses, or on the fold of the
curtain to the left. 13390.

2nd state, with shading on the dresses and on the top half of the
fold. 13391.

3rd state, with the curtain completely shaded. 13392.

Francis Jeffrey.

Before letters. (L. 8.)
(9½ × 6½)

1st state, the piece of the waistcoat with two buttons left white.
13399.

2nd state, with additional shading on waistcoat and coat: the
right hand bottom corner of the background still white. 13400.

3rd state, with background, trousers etc. completely shaded.
13401.

4th state, the front of the table shaded. India paper. 13402.

5th state, with signature "A. Geddes ft." in bottom margin.
13403.

W^m. Martin, a celebrated Book and Print Auctioneer at Edin^h.

Before letters. (L. 9.) The title, as above, written in pencil and
initialled by the artist.
(8½ × 6½) 13880.

Another impression. 13881.

Alexander Nasmyth.

Before letters. (L. 10.)

(9½ × 6)

1st state. The background ends on the left in rouletted lines.

With note in pencil by the artist "1st impression taken".

273. A.

Another impression. With note by the artist "Unique state".

273. B.

2nd state. The background extended slightly on the left, and much of the burr removed. India paper.

273. C.

Another impression, with note by the artist: "Portrait of Mr. Nasmyth, Landscape Painter of Edinb^h. Unfinished. A. G."

273. D.

3rd state. The background extended to the line on the left; additional work on face, collar of coat, &c.

273. E.

4th state. The background completed, coat finished, and two lines at bottom. Between them "A. Geddes f."

273. F.

Colonel Phillips.

Before letters. (L. 11.)

(8½ × 5½)

1st state, 3 impressions showing different stages of the background, which is still plain.

13393-13395.

2nd state, with a picture in the background, but before shading on the table cloth.

13396.

3rd state, with the table-cloth shaded.

13397.

4th state the picture in the background removed; in its place a curtain, books, etc. India paper.

13398.

Mr. and Mrs. Terry. (The Sleepy Listener).

Before letters. (L. 12.)

(5½ × 6½)

1st state.

13452.

2nd state, with additional shading on the woman's dress.

13453.

3rd state, with signature at top, "A. Geddes ft."

299. C.

Archibald Skirving.

Before letters. (L. 13.)

(8½ × 6½)

1st state, before any shading on forehead or right cheek.

13375.

2nd state, with additional work on face, coat, &c.

271. B.

Archibald Skirving.

Before letters. A different plate from the above ; not described by Laing.

($8\frac{3}{8} \times 6\frac{1}{8}$)

With note by the artist "1st impression taken". 13373.

Another impression, with note "Portrait of Skirvin, a celebrated Crayon Painter. The plate was never advanced. A.G." 13374.

John Sheepshanks.

Before letters. (L. 14.) A private plate etched for J. Sheepshanks.

($8\frac{7}{8} \times 5\frac{7}{8}$)

1st state, with head only. 13404 ; 16309.

2nd state, half-length ; background white. 13405.

3rd state, work on coat more advanced, and cross-hatching added above S.'s left shoulder. 13406-8 ; 16310.

4th state, with background added ; part above S.'s right shoulder not cross-hatched. 16311

5th state, with cross-hatching above right shoulder. 13410.

6th state, with additional work on S.'s right sleeve, and face. 13409 ; 16312.

Portrait, a man in armour, with cap and feathers. (Supposed to be Henry du Fresne.)

Before letters. (L. 15.)

($5\frac{1}{8} \times 3\frac{1}{8}$)

1st state, before the background on the upper part. 13424.

2nd state, with background completed. 13425.

3rd state, with additional work on the face, etc. 13426.

Head of an old woman.

Before letters. (L. 22.)

($3\frac{1}{8} \times 2\frac{3}{8}$)

13411, 13412.

A counter-proof. 13413.

A boy with a spoon in his right hand, and a pitcher at his feet.

Signed A. G. Before letters. (L. 26.)

($3\frac{3}{8} \times 2\frac{1}{4}$) 13459.

View of Claude le Lorraine's house in Rome.

Before letters. (L. 28.) This plate was a private commission from J. Sheepshanks, 1830.

($5\frac{3}{4} \times 7\frac{1}{4}$)

1st state, before work in foreground or signature. 13430.

2nd state, with stones and grass in foreground, and signature, "A. G. ft.," in bottom left hand margin. 287. B.

The Field of Bannockburn, with the Bore Stone.

Before letters. (L. 29.)

($4\frac{1}{2} \times 6\frac{1}{2}$)

1st state, before any work on the sky, and with the open spaces on the ground left white. 13443, 13444.

2nd state, with sky and open spaces all etched over. 13445.

Landscape. View of Halliford on the Thames. The stump of a tree in the centre.

Before letters. (L. 30.)

($4 \times 6\frac{1}{2}$)

1st state, with the sky to the right of the tree, quite clear.

13472. A.

2nd state, with added work on the sky.

13472.

3rd state, with signature "A. Geddes ft.", and the sky to the left all darkened.

291. D.

View at Peckham Rye.

Before letters. (L. 31.)

($5\frac{1}{2} \times 8\frac{1}{2}$)

1st state, before the signature, and before any work on the sky or on the distant ground to the right.

13438.

2nd state, with the sky to the left of the tree shaded lightly, and the ground to the right darkened. "View at Peckham Rye", written in pencil by the artist, with his initials.

13440.

Landscape. View in Richmond Park. To the right, a small bridge.

Before letters. (L. 32.)

($5\frac{1}{2} \times 6\frac{1}{2}$)

1st state, before the signature.

13436.

2nd state, with signature "A. Geddes ft."

13437.

Landscape, view on a hill, with fir trees, etc ; in front of a stump to the right, a woodman with axe ; on the left, a woman and child.

Before letters. (L. 34.)

($5\frac{1}{2} \times 7$)

13448

Landscape. A woody scene in Richmond Park : in the left-hand corner a fountain with a sculptured lion.

Before letters. (L. 35.)

($6\frac{1}{2} \times 9\frac{1}{2}$)

1st state, before any lines in sky.

13434.

2nd state, with sky shaded.

13435

Landscape. Halliford on the Thames. A group of trees, unfinished, within white pales.

Before letters. (L. 36.)

(5½ × 7) 13447.

Landscape. Trees in Hyde Park ; a cow feeding in the foreground to the right.

Signed A. G. ft. Before letters. (L. 37.)

(3½ × 4½)

1st state, before the clouds on the left. 13441.

2nd state, with sky on left completed. 13442, 292. c.

The black boy. A small figure in bronze, forming a watch-stand.

Before letters. (L. 40.)

(6½ × 5½)

1st state, before the signature. 13460, 13461.

2nd state, with signature "A. G. ft. 1826," and additional work to left. 13462.

Portrait, head and shoulders, of a man, clean-shaven, with a blotched face, wearing a broad-brimmed hat.

Before letters. Not described by Laing.

(7¼ × 5½)

1st state, head and left shoulder only. 13418.

2nd state, the face printed with a red tint ; the right shoulder added, and below on the right a sketch of a man hanging on gallows. 13419.

3rd state, with added shading in background, signature "A. Geddes ft.," and below the gallows "Give the Devil his due." 13420, 13421.

Whim, seat of A. Montgomery, Peebles-shire.

Before letters. Not described by Laing.

With note by the artist : "1st plate. Whim seat of Arch^d. Montgomery Peebles-shire."

(3½ × 5½) 13432.

Another impression, the swans whiter. 13433.

Another impression, with note by the artist : "Printed without heat." 13431.

Landscape. Halliford on Thames. A row of trees, with white paling in front.

Before letters. Upper half only of plate etched. Not described by Laing.

(5½ × 9) 13446.

The copies of Rembrandt etchings by Geddes, and his etchings after Van Dyck, etc., will be catalogued separately.

GEIKIE, Walter (1795-1837).

- Proof etchings by W. Geikie. n.p. n.d. 42 plates.
- In vol.* (11 x 9) E. 3344-3398-1902.
- "Hech ! Sirs—I'll rive." E. 3344-1902.
- A jumping jack. E. 3345-1902.
- [An old man with stick, standing as a model ; an artist seated sketching him, with a friend lying beside him.] E. 3346-1902.
- Lawn Market from above the West Bow. E. 3347-1902.
- "Speak out, man." E. 3348-1902.
- [An old man and woman looking at a caricature drawn by a boy.] E. 3349-1902.
- [A woman smoking a pipe, seated at a small table, on which are a bottle, glass, and a china bird ; a man beyond.] E. 3350-1902.
- "Unco news—Lucky—unco news." E. 3351-1902.
- [Two old men on a bench ; on the left, palings and two trees beyond.] E. 3352-1902.
- [A horse turned to the right, seen sideways.] E. 3353-1902.
- "Wearie fa the doitet Souter." E. 3354-1902.
- Auld friends. E. 3355-1902.
- New lairds mak new laws. E. 3356-1902.
- Working a stocking. E. 3357-1902.
- Coming from the Races E. 3358-1902.
- [A man seated, with a dog beside him, speaking to a child held in a woman's arms.] E. 3359-1902.
- Cowgate near the foot of Libberton Wynd. E. 3360-1902.
- "Come to mammy dearie." E. 3361-1902.
- [A street seller of caricatures and his customers.] E. 3362-1902.
- Gingerbread stand at the fair. E. 3363-1902.
- A blind fiddler. E. 3364-1902.
- [Three artists laughing at a caricature.] E. 3365-1902.
- A grandchild reading. E. 3366-1902.
- An auld couple. E. 3367-1902.
- Scene at All Hallow fair. E. 3368-1902.
- Reading a tract. E. 3369-1902.
- [Showing the paces of a horse.] E. 3370-1902.
- A highland piper. E. 3371-1902.
- "Eh ! I'm fou and as thankfu." E. 3372-1902.
- A merry meeting. E. 3373-1902.

A dealer in herrings. "Are ye sure it's gude, mistress?"	E. 3374-1902.
"I am na fou. I just hae plenty."	E. 3375-1902.
The old excise office, taken down 1829.	E. 3376-1902.
[Three men; the one in the middle a dwarf on crutches.]	E. 3377-1902.
Morning of the town fast day. Parties selling out.	E. 3378-1902.
Travellers resting.	E. 3379-1902.
A musical souter.	E. 3380-1902.
A coast scene.	E. 3381-1902.
[Boy drawing another boy's profile on a door.]	E. 3382-1902.
The reel o' Tullochgorum.	E. 3383-1902.
A knife grinder.	E. 3384-1902.
[Two portrait studies.]	E. 3385, 3386-1902.
Douce politicians.	E. 3387-1902.
Labourer at breakfast.	E. 3388-1902.

GEORGE, Ernest.

Etchings on the Mosel. London, 1873.

<i>In vol. (20 x 14) Plates (7 x 9)</i>	E. 539-558-1903.
Trier.	E. 539-1903.
Moselkerne	E. 540-1903.
Thionville.	E. 541-1903.
Coblenz.	E. 542-1903.
Scholz Elz. (View with bridge in foreground.)	E. 543-1903.
Berncastel.	E. 544-1903.
Berncastel. (A street.)	E. 545-1903.
Ehrenburg.	E. 546-1903.
Trier.	E. 547-1903.
Cus.	E. 548-1903.
Metz (Interior of the Cathedral.)	E. 549-1903.
Münster-Maifeld.	E. 550-1903.
Alken.	E. 551-1903.
Metz. (Fortified bridge.)	E. 552-1903.
Cochem. (A gateway.)	E. 553-1903.
[Republished in "The Portfolio," vol. v., 1874.] <i>Book Colln.</i>	
Carden.	E. 554-1903.

Elz: Schloss.	E. 555-1903
Cochem. (A winding road.)	E. 556-1903.
Metz. (View of river and Cathedral.)	E. 557-1903.
Ediger.	E. 558-1903

Etchings on the Loire and in the South of France. London, 1875.

20 plates with short descriptive letterpress.

In vol. (15 × 11) Plates (9 × 7). E. 4679-4698-1902.

1. Orleans. The Church of St. Jacques. E. 4679-1902.
2. Blois. Chimney-piece of Louis XII. E. 4680-1902.
3. Blois. Staircase of Francis I. E. 4681-1902.
4. Amboise. The Château and bridge. E. 4682-1902.
[Republished in "The Portfolio," vol. VI., 1875.] *Book Colln.*
5. Amboise. The Chapel of St. Hubert. E. 4683-1902.
6. Chénonceaux. The Château. E. 4684-1902.
7. Chénonceaux. The Warder's Tower. E. 4685-1902.
8. Tours. Old timber houses. E. 4686-1902.
9. Loches. The City gate and the Château. E. 4687-1902.
10. Loches. The tower of Agnes Sorel. E. 4688-1902.
11. Loches. Water-mill on the Indre, St. Ours, and the Donjon Keep. E. 4689-1902.
12. Augers. Hôtel de Pincé. E. 4690-1902.
13. Cahors. Fortified bridge on the Lot. E. 4691-1902.
14. Toulouse. Cathedral of St. Etienne. E. 4692-1902.
15. Carcassonne. View of the citadel from the old bridge. E. 4693-1902.
16. Carcassonne. View of the towers from the wall. E. 4694-1902.
17. Narbonne. Old houses, Hôtel de Ville, and Cathedral. E. 4695-1902.
18. Arles. The cloister and well of St. Trophemus. E. 4696-1902.
19. Avignon. The city from the Rhone. E. 4697-1902.
20. Avignon. Bridge and Chapel of St. Benazet. E. 4698-1902.

Etchings in Belgium. London, 1878.

30 plates with short descriptive letterpress.

In vol. (15 × 11½) E. 506-535-1903.

1. Bruges. The city from without: old walls, Notre Dame, and Belfry.
(7 × 8½) E. 506-1903.

2. Bruges. Church of Notre Dame and Mont de Piété.
($8\frac{1}{8} \times 7$) E. 507-1903.
3. Bruges. The Palais de Justice.
($6\frac{1}{8} \times 8\frac{3}{4}$) E. 508-1903.
4. Bruges. Windmills on ramparts.
($8\frac{1}{4} \times 7$) E. 509-1903.
[Published in "The Portfolio," vol. VII., 1876.] *Book Colln.*
5. Bruges. Canal, with tower of Boucherie in distance.
($7 \times 8\frac{1}{8}$) E. 510-1903.
6. Ghent. The Hall of the Watermen's Guild.
($6\frac{1}{2} \times 4\frac{1}{4}$) E. 511-1903.
7. Ghent. House of Alva.
($6\frac{1}{2} \times 4\frac{1}{16}$) E. 512-1903.
8. Ghent. Castle of Ghent.
($6\frac{1}{8} \times 8\frac{1}{4}$) E. 513-1903.
9. St. Nicholas and the Belfry.
($8\frac{1}{8} \times 7$) E. 514-1903.
10. Ghent. Old houses in the Place St. Pharaïlde.
($7 \times 8\frac{1}{8}$) E. 515-1903.
11. Ghent. Water-Gate.
($4 \times 6\frac{1}{16}$) E. 516-1903.
12. Tournai. Ancient bridge and city wall.
($7 \times 8\frac{1}{8}$) E. 517-1903.
[Published in "The Portfolio," vol. VIII., 1877.] *Book Colln.*
13. Tournai. The Cathedral and Belfry.
($8\frac{1}{8} \times 7$) E. 518-1903.
14. Tournai. Bridge and Water-Gate.
($4\frac{1}{4} \times 6\frac{1}{16}$) E. 519-1903.
15. Brussels. Hôtel de Ville and Grande Place.
($8\frac{1}{2} \times 6\frac{1}{8}$) E. 520-1903.
16. Brussels. St. Gudule: carved pulpit.
($8\frac{1}{8} \times 6\frac{1}{8}$) E. 521-1903.
17. Malines. St. Rombold.
($8\frac{1}{8} \times 6\frac{1}{8}$) E. 522-1903.
18. Malines. Old houses and bridge.
($7 \times 8\frac{1}{8}$) E. 523-1903.
19. Antwerp. The Cathedral of Notre Dame.
($8\frac{1}{8} \times 6\frac{1}{8}$) E. 524-1903.
20. Antwerp. Well-cover by Quentin Matsys.
($8\frac{1}{2} \times 6\frac{1}{8}$) E. 525-1903.

21. Huy. Bridge, Cathedral and Citadel.
($6\frac{7}{8} \times 8\frac{3}{4}$) E. 526-1903
 22. Huy. Apse of St. Maternus and gateway.
($8\frac{1}{4} \times 7$) E. 527-1903.
 23. Huy. West end of Cathedral from the Meuse.
($6\frac{7}{8} \times 4\frac{5}{8}$) E. 528-1903.
 24. Huy. Old convent on the Meuse.
($6\frac{1}{2} \times 4\frac{1}{4}$) E. 529-1903.
 25. Dinant. The Cathedral, Fortress, and the Meuse.
($7 \times 8\frac{3}{4}$) E. 530-1903.
 26. Liège. Palais de Justice, once Bishop's Palace.
($6\frac{7}{8} \times 8\frac{3}{4}$) E. 531-1903.
 27. Oudenarde. Hôtel de Ville.
($8\frac{7}{8} \times 7$) E. 532-1903.
 28. Oudenarde. Chimney-piece in the Hôtel de Ville.
($8\frac{7}{8} \times 7$) E. 533-1903.
 29. Ypres. The belfry of the Cloth Hall and the Cathedral Tower.
($8\frac{7}{8} \times 7$) E. 534-1903.
 30. Louvain. Spires of the Hôtel de Ville, with the Cathedral in the distance.
($8\frac{7}{8} \times 7$) E. 535-1903.
- [Reprinted in "Etching and Etchers", by P. G. Hamerton,
3rd ed., 1880.] *Book Colln.*

Etchings of Old London. London, 1884.

20 plates with short descriptive letterpress.

In vol. (15 × 11) *Plates* ($10\frac{3}{8} \times 7\frac{1}{4}$) E. 4699-4718-1902.

- | | |
|--|---------------|
| The "Paul Pindar", Bishopsgate Street. | E. 4699-1902. |
| Wych Street. | E. 4700-1902. |
| The "Harbour Master", Limehouse. | E. 4701-1902. |
| Foubert's Place, Regent Street. | E. 4702-1902. |
| Crown Court, Pall Mall. | E. 4703-1902. |
| St. Giles's, Cripplegate. | E. 4704-1902. |
| Bartholomew Close. | E. 4705-1902. |
| Battersea Bridge. | E. 4706-1902. |
| St. John's Gate, Clerkenwell. | E. 4707-1902. |
| Millbank, Westminster. | E. 4708-1902. |

Butchers' shops, Aldgate.	E. 4709-1902.
Temple Bar. (1877).	E. 4710-1902.
The "Oxford Arms", Warwick Lane.	E. 4711-1902.
The Tower of London.	E. 4712-1902.
The "Old George", Tower Hill.	E. 4713-1902.
Shadwell.	E. 4714-1902.
London Bridge.	E. 4715-1902.
Staple Inn, Holborn.	E. 4716-1902.
Oxford Market, Oxford Street (1880).	E. 4717-1902.
Drury Lane.	E. 4718-1902.

Etchings in Venice. London, 1888.

12 plates with short descriptive letterpress. All with the artist's signature in pencil.

<i>In vol.</i> (15½ × 12½) <i>Plates</i> (9½ × 6½)	E. 4719-4730-1902.
Ponte di Rialto.	E. 4719-1902.
Bridge at the back of the Fondaco dei Tedeschi.	E. 4720-1902.
Rio de Baratteria.	E. 4721-1902.
The Dogana and Church of Santa Maria della Salute.	E. 4722-1902.
San Stefano.	E. 4723-1902.
Ponte Colonne.	E. 4724-1902.
Fishing boats.	E. 4725-1902.
Scuola di San Rocco.	E. 4726-1902.
San Geremia.	E. 4727-1902.
Boats, Chioggia.	E. 4728-1902.
Palazzo Dario.	E. 4729-1902.
San Marco.	E. 4730-1902.

[Market place, St. Alban's.]

Signed St. Albans. E. G.

(7 × 9)

E. 2962-1903.

Another impression.

("The Portfolio," vol. VII, 1876.

Book Colln

8976.

к 2

[Shrine and watching chamber, St. Alban's Cathedral.]

Signed St. Albans. E.G.(7 × 8 $\frac{1}{2}$)

E. 2963-1903.

Another impression.

("The Portfolio," vol. VII, 1876.)

Book Collⁿ.

[St. Alban's Cathedral from the N.E.]

Signed E. G. St. Albans.(7 × 8 $\frac{1}{2}$)

E. 2964-1903.

Another impression.

("The Portfolio," vol. VII, 1876.)

Book Collⁿ.

Bruges.

Signed E. G.("Eighteen Etchings by English, French, and German Artists,"
with notes by P. G. Hamerton, 1877, pl. XII.)(7 × 8 $\frac{1}{2}$)*Book Collⁿ.*

Frankfort.

Signed Ernest George.

("The Portfolio," vol. XII, 1881.)

(8 $\frac{1}{2}$ × 6 $\frac{1}{8}$)*Book Collⁿ.*

Dordrecht.

Signed Ernest George.

("The Portfolio," vol. XIII, 1882.)

(7 × 8 $\frac{1}{2}$)*Book Collⁿ.*Artist's proof, from the large-paper edition of "The Portfolio,"
1882.

E. 5157-1904.

Strassbourg.

Signed Ernest George.

("The Etcher," 1881, pl. 25.)

(8 $\frac{1}{2}$ × 7)

E. 1588-1904.

GIFFORD, R. Swain (?).

[A road with a gnarled tree on a bank to the left ; three large
stones on the right, and in the middle distance a man with
a gun.]*Signed* R. Swain Gifford (?).(4 $\frac{1}{2}$ × 7 $\frac{1}{8}$)

E. 180-93.

GIRTIN, Thomas (1773-1802).

A selection of Twenty of the most Picturesque Views in Paris and its environs, Drawn and Etched in the Year, 1802, by the late Thomas Girtin; Being the Only Etchings of that Celebrated Artist: And Aquatinted in exact Imitation of the Original Drawings. In the Collection of the R^t. Hon^{ble}. the Earl of Essex.

The titles throughout are in French as well as in English.

In vol. (27 $\frac{1}{2}$ × 19 $\frac{1}{2}$) E. 642-663-99.

[Title-page as above.]

Lettered London: Pub. March 22, 1803, by M. A. & John Girtin, No. 1, Little Newport Street, Soho. Written and Engraved by Jn^o. Girtin.

(13 × 15 $\frac{1}{4}$) E. 642-99.

[Page with dedication to the Earl of Essex.]

Lettered Engraved by Jn^o. Girtin.

(13 $\frac{1}{2}$ × 16 $\frac{1}{4}$) E. 643-99.

1. View of the Thuilleries and Bridge.

Lettered Drawn and Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London: Pub^d. Dec^r. 16th 1802, by T. & J. Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.

(9 $\frac{1}{2}$ × 20 $\frac{3}{4}$) E. 644-99.

2. View of the Louvre & Bridge of the Thuilleries taken from Pont Neuf.

Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by Harraden. London: Pub^d. Dec^r. 16, 1802, by T. & J. Girtin, No. 1, Little Newport Street, Gerrard Street, Soho.

(9 $\frac{1}{2}$ × 20 $\frac{3}{4}$) E. 645-99.

3. View of the City, with the Louvre &c taken from Pont Marie.

Lettered Drawn and Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London: Pub^d. Dec^r. 16, 1802, by T. & J. Girtin, No. 1, Little Newport Street, Gerrard Street, Soho.

(9 $\frac{1}{2}$ × 21 $\frac{1}{2}$) E. 646-99.

4. View of Pont St. Michel taken from Pont Neuf.

Lettered Drawn and Etch'd by Tho^s. Girtin. Aquatinted by J. B. Harraden. London: Pub. Jan^y. 1, 1803, by John Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.

(9 $\frac{1}{2}$ × 17 $\frac{1}{4}$) E. 647-99.

5. A General View of Paris taken from Chaillot.

Lettered Drawn and Etch'd by Tho^s. Girtin. Aquatinted by W. Pickett: Pub. Feb^y. 4, 1803, by Jn^o. Girtin, No. 1, Little Newport Street, London.

(10 $\frac{1}{2}$ × 26) E. 648-99.

6. View of the Thuilleries & Bridge, &c. taken from Pont de la Concorde.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by W. Pickett. London : Pub. Jan. 15, 1803, by Jn^o. Girtin, N^o. 1, Litt^e Newport Street.
 $(10\frac{3}{4} \times 25)$ E. 649-99.
7. View of Pont Neuf, part of the Louvre, Notre Dame, & the College of four Nations.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Publish'd Jan^y. 15, 1803 by Jn^o. Girtin, N^o. 1 Little Newport Street, Gerrard Street, Soho.
 $(10\frac{1}{4} \times 25\frac{1}{2})$ E. 650-99.
 [Proof, before title, of the above.]
Lettered Drawn, Etch'd & Pub^d. July 19th 1802 by T. Girtin, Islington.
 27480.
8. A View of Pont Neuf, the Mint, &c.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub. Jan^y. 25, 1803, by Jn^o. Girtin, N. 1, Little Newport Street, Gerrard Street, Soho.
 $(10\frac{3}{4} \times 25\frac{1}{2})$ E. 651-99.
9. View of Pont au Change, the City Theatre, Pont Neuf, Conciergerie, Prison, &c.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub. Jan^y. 1, 1803, by Jn^o. Girtin, N^o. 1, Little Newport Street, Soho.
 $(11\frac{1}{4} \times 12\frac{1}{4})$ E. 652-99.
10. View of the Gate of St. Denis taken from the suburbs.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub^d. 1803, by Jn^o. Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.
 $(11\frac{1}{4} \times 22)$ E. 653-99.
11. View of Pont de la Tournelle & Notre Dame taken from the Arsenal.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub. Dec^r. 16, 1802, by Tho^s. & Jn^o. Girtin, N^o. 1 Little Newport Street, Gerrard Street, Soho.
 $(9 \times 12\frac{3}{8})$ E. 654-99.
12. View of the Pantheon taken from the Arsenal.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Publish'd Jan. 10, 1803, by John Girtin, N^o. 1 Little Newport Street Gerrard Street, Soho.
 $(8\frac{3}{4} \times 12\frac{1}{4})$ E. 655-99.
13. View of Belle Vue & Pont de Sève taken from the Terrace near Pont de St. Cloud.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub. Dec^r. 16, 1802, by Tho^s. & Jn^o. Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.
 $(8\frac{3}{4} \times 21\frac{1}{2})$ E. 656-99.

14. View of the Palace and Village of Choisi on the Banks of the Seine.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub. Jan^y. 1, 1803, by Jn^o. Girtin, N^o. 1, Little Newport Street, Soho.
 (9 $\frac{3}{8}$ × 21 $\frac{1}{4}$) E. 657-99.
15. The Water Works at Marli; and St. Germain en Laye seen in the distance.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by J. B. Harraden. London : Pub. Jan. 15, 1803, by Jn. Girtin, 1, Litt^e Newport Street.
 (8 $\frac{1}{8}$ × 21 $\frac{3}{8}$) E. 658-99.
16. View from Palace Terrace, at St. Germain en Laye. The Aqueduct of Marli seen in the distance.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by J. C. Stadler. London : Pub. April 4, 1803, by Jn^o. Girtin, N^o. 1, Little Newport Street, Soho.
 (8 $\frac{3}{8}$ × 21 $\frac{3}{8}$) E. 659-99.
17. View of the Village of Chaillot, &c. taken from Pont de la Concorde.
Lettered Drawn & Etch'd by T. Girtin. Aquatinted by F. C. Lewis. London : Publish'd Jan^y. 16, by Jn^o. Girtin, N^o. 1, Little Newport Street, Soho.
 (7 $\frac{1}{8}$ × 21 $\frac{3}{8}$) E. 660-99.
18. View of St. Cloud & Mount Calvary taken from Pont de Séve.
Lettered Drawn & Etch'd by T. Girtin. Aquatinted by F. C. Lewis. London : Pub^d. Dec^r. 16, 1802 by Tho^s. & Jn^o. Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.
 (7 $\frac{1}{8}$ × 21 $\frac{1}{8}$) E. 661-99.
19. On the Banks of the Marne below the Bridge at Charenton.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by J. B. Harraden. London : Pub. January 1, 1803, by J. Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.
 (7 $\frac{1}{8}$ × 10 $\frac{1}{8}$) E. 662-99.
20. The Water Mill above the Bridge at Charenton.
Lettered Drawn & Etch'd by Tho^s. Girtin. Aquatinted by F. C. Lewis. London : Pub. January 1, 1803 by J. Girtin, N^o. 1, Little Newport Street, Gerrard Street, Soho.
 (8 × 13 $\frac{1}{8}$) E. 663-99.

[Twelve duplicate plates of the above set.]

E. 644-6; 648-52; 656, 7, 9; 661. A-99.

GOFF, Colonel R.

See also catalogue of the Ionides Collection.

Charing Cross Bridge.

Before letters. With the artist's signature in pencil.

(10 $\frac{3}{8}$ × 7 $\frac{1}{8}$)

E. 60-95.

Sunset. Brighton.

Signed R. G. Before letters. With the artist's signature also in pencil.

(5 $\frac{7}{8}$ × 8 $\frac{3}{8}$)

E. 61-95.

GOULDING, F. *Jun.*

Ruins of the old bridge, Vernon.

Signed F. Goulding Sep. 1879. Before letters.

("The Etcher," 1880, pl. 31.)

(5 × 9 $\frac{1}{4}$)

E. 1557-1904.

Amsterdam.

Signed F. Goulding 1879. Before letters.

("The Etcher," 1883, pl. 14.)

(3 $\frac{3}{8}$ × 10 $\frac{3}{8}$)

E. 1649-1904.

GREEN, William (1761-1823).

[A set of forty plates of views in the Lake district.]

All lettered Etched from Nature by William Green, & Published at Ambleside, Feb. 1, 1822.

In vol. (8 $\frac{1}{2}$ × 10 $\frac{1}{2}$) *Plates* (6 × 8 $\frac{3}{8}$)

E. 7217-7256-1903.

- | | |
|--|---------------|
| 1. Entrance from the south into Ambleside. | E. 7217-1903. |
| 2. Buildings in Ambleside. | E. 7218-1903. |
| 3. The Cross House and Bedlam in Ambleside. | E. 7219-1903. |
| 4. Ambleside Cross House as altered in 1819. | E. 7220-1903. |
| 5. Cumpston Lodge. | E. 7221-1903. |
| 6. Ambleside Church. | E. 7222-1903. |
| 7. Ambleside from Stony Lake. | E. 7223-1903. |
| 8. Clappersgate. | E. 7224-1903. |
| 9. Skelwith Fold. | E. 7225-1903. |
| 10. Inn at Skelwith Bridge. | E. 7226-1903. |
| 11. Loughrigg Fold. | E. 7227-1903. |
| 12. Ellar's in Loughrigg. | E. 7228-1903. |
| 13. Coat How near Rydal. | E. 7229-1903. |
| 14. South entrance into Rydal. | E. 7230-1903. |
| 15. Buildings in Rydal. | E. 7231-1903. |
| 16. Cottage in Rydal. | E. 7232-1903. |
| 17. Hartshead in Rydal. | E. 7233-1903. |
| 18. Ivy Cottage, Rydal. | E. 7234-1903. |
| 19. Town's Hall, Keswick. | E. 7235-1903. |

20. Keswick Work House.	E. 7236-1903.
21. Crosthwaite Church.	E. 7237-1903.
22. Long Bridge near Keswick.	E. 7238-1903.
23. Portinscale.	E. 7239-1903.
24. Portinscale.	E. 7240-1903.
25. Village of Portinscale.	E. 7241-1903.
26. Portinscale.	E. 7242-1903.
27. The How near Portinscale.	E. 7243-1903.
28. Monk Hall near Keswick	E. 7244-1903.
29. Ormathwaite Green.	E. 7245-1903.
30. The Gill in Applethwaite.	E. 7246-1903.
31. Baxter's in Applethwaite.	E. 7247-1903.
32. Applethwaite.	E. 7248-1903.
33. Applethwaite.	E. 7249-1903.
34. Applethwaite.	E. 7250-1903.
35. Applethwaite.	E. 7251-1903.
36. Village of Applethwaite.	E. 7252-1903.
37. Applethwaite.	E. 7253-1903.
38. Mill Beck.	E. 7254-1903.
39. Little Crosthwaite.	E. 7255-1903.
40. Mire House.	E. 7256-1903.

HADEN, Sir Francis Seymour (1818-).

D=DRAKE (W. R.). A descriptive Catalogue of the Etched Work of F. S. H. 1880.

H=HARRINGTON (H. N.). A supplement to Sir W. Drake's Catalogue of the Etched Work of Sir F. S. H. 1903.

Études à l'eau-forte par Francis Seymour Haden. Notice et descriptions par Philippe Burty. Paris, MDCCCLXVI.

All before letters.

[Frontispiece: an etcher's hands, one holding needle.]

Inscribed O Laborum Dulce Lenimen. *Signed* 1865. Seymour Haden.

2nd state (D. 84). 3rd state (W. 84).

(5½ × 8½)

15806.

Kidwelly Castle. (Head-piece on p. 9.)

1st state (D. 23). 2nd state (H. 23). India paper.

(3½ × 5½)

15806. A.

Combe Bottom.

(Inserted in the earlier numbers only, to block out a portion of the letter press on p. 11. Not contained in the bound volume.)

Signed S. Haden. Shere. (D. 29; H. 29.)

($4\frac{1}{2} \times 6$)

15806. B.

The holly field. (Tail piece on p. 19.)

Signed Seymour Haden. (D. 30; H. 30.) India paper.

(2×5)

15806. C.

Little Calais Pier. (Head-piece on p. 21.)

Signed Calais, S. Haden 1865. 3 a.m. (D. 87; H. 87.) India paper.

($3 \times 6\frac{3}{4}$)

15806. D.

Amstelodamum. (Tail piece on page 41.)

Inscribed Hic terminus haeret. *Signed* S. Haden 1863. (D. 37; H. 37.) India paper.

($4 \times 4\frac{1}{2}$)

15806. E.

(I.) Out of study window.

Signed S. Haden. (D. 17; H. 17.)

($4\frac{1}{2} \times 10\frac{1}{8}$)

15806. 1.

(II.) Battersea Reach.

Signed Battersea Reach. Seymour Haden. 2nd state. (D. 45; H. 45.)

(6×9)

15806. 2.

(III.) Kensington Gardens. (Lord Harrington's house.)

Signed Kensington. Seymour Haden, 1859. Kensington Gardens. 2nd state (D. 12). 3rd state (H. 12).

($6\frac{5}{16} \times 4\frac{1}{8}$)

15806. 3.

(IV.) The towing path.

Signed Seymour Haden 1864. (D. 67; H. 67.)

($5\frac{1}{2} \times 8\frac{3}{8}$)

15806. 4.

(V.) Sunset on the Thames.

Signed Seymour Haden 1865. (D. 83; H. 83.)

($5\frac{1}{2} \times 8\frac{7}{16}$)

15806. 5.

(VI.) Fulham on the Thames.

Signed Seymour Haden. Fulham. (D. 18; H. 18.)

($4\frac{1}{2} \times 10\frac{3}{8}$)

15806. 6.

An earlier state, with printed title "Vue de la Tamise," and etched title "Fulham on the Thames."

Lettered S. Haden sculp^t. Paris, Publié par A. Cadart & F. Chevalier, Editeurs, Rue Richelieu, 66. Imp. Delâtre, Rue St. Jacques, 303, Paris.

(Société des Aqua-Fortistes, Eaux-fortes mod., 18, 1863.)

20557. 18.

- (VII.) Shepperton.
Signed Shepperton. Seymour Haden 1864. (D. 71 ; H. 71.)
 $(5\frac{1}{2} \times 4\frac{3}{4})$ 15806.7.
- (VIII.) Whistler's House, Old Chelsea.
Signed Whistler's House at Old Chelsea. Seymour Haden
 1st. an : 1863. (D. 47 ; H. 47.)
 $(6\frac{1}{8} \times 13\frac{3}{4})$ 15806.8.
- (IX.) Kew Railway Extension. (" Railway Encroachment"—D.
 and H.)
Signed Kew. 1864. (D. 65 ; H. 65.)
 $(5\frac{3}{8} \times 8\frac{7}{8})$ 15806.9.
- (X.) Early morning in Richmond Park. (" Early morning—
 Richmond"—D. and H.)
Inscribed "The Lark at Heaven's gate sings." 2nd state.
 (D. 21 ; H. 21.)
 $(4\frac{7}{8} \times 11)$ 15806.10.
- (XI.) Thames side at Kew. (" Kew side"—D. and H.)
Signed Kew, Seymour Haden. (D. 73 ; H. 73.)
 $(5\frac{1}{8} \times 5\frac{1}{4})$ 15806.11.
- (XII.) Egham.
Signed Egham (reversed). 3rd state. (D. 14 ; H. 14.)
 (5×8) 15806.12.
- (XIII.) Egham Lock.
 (D. 15 ; H. 15.)
 $(5\frac{1}{8} \times 8\frac{3}{4})$ 15806.13.
- (XIV.) Brentford Ferry.
Signed Brentford Ferry, Seymour Haden, 1864. (D. 66 ;
 H. 66.)
 $(5\frac{7}{8} \times 8\frac{1}{2})$ 15806.14.
- (XV.) A sunset in Tipperary ("A sunset in Ireland"—D. and H.)
Signed Seymour Haden 1863. (D. 44 ; H. 44.)
 $(5\frac{3}{8} \times 8\frac{7}{8})$ 15806.15
- (XVI.) The Teivy at Cardigan (South Wales). (" Cardigan Bridge"
 —D. and H.)
Inscribed From the Bridge at Cardigan. Aug. 17, 1864.
 (D. 60 ; H. 60.)
 $(4\frac{1}{2} \times 6\frac{1}{8})$ 15806.16.
 Another impression on Japan paper. E. 154-91.
- (XVII.) Kilgaren Castle (South Wales).
Inscribed Kilgaren Castle, 17 Aug. 1864. (D. 58 ; H. 58.)
 $(4\frac{1}{2} \times 5\frac{1}{4})$ 15806.17.

- (xviii.) House of Benjamin Davis, Smith. (Newcastle in Emlyn, South Wales). ("House of the Smith"—D. and H.)
Signed Newcastle Emlyn 17 Aug. 1864. S. Haden. (D. 56 ; H. 56.)
 $(4\frac{1}{2} \times 5\frac{3}{8})$ 15806.18.
- (xix.) Kenarth (South Wales).
Signed Kenarth S. Wales, 1864. S. Haden. (D. 57 ; H. 57.)
 $(4\frac{1}{2} \times 5\frac{1}{8})$ 15806.19
- (xx.) Newcastle in Emlyn (South Wales).
Signed Newcastle in Emlyn. Seymour Haden. (D. 55 ; H. 55.)
 $(4\frac{1}{2} \times 5\frac{7}{8})$ 15806.20.
- (xxi.) Shere Mill Pond (Surrey).
Signed Seymour Haden, 1860. 2nd state. (D. 35 ; H. 35.)
 $(7 \times 13\frac{3}{8})$ 15806.21.
- (xxii.) Evening.
Signed Seymour Haden 1864. (D. 68 ; H. 68.)
 $(6 \times 3\frac{1}{8})$ 15806.22.
- (xxiii.) Kidwelly (South Wales). ("Kidwelly Town"—D. and H.)
Signed F. S. Haden 1859. (D. 22 ; H. 22.)
 $(5\frac{3}{4} \times 9)$ 15806.23.
- (xxiv.) Mytton Hall (Lancashire).
Signed Seymour Haden 1859. (D. 13 ; H. 13.)
 $(4\frac{3}{8} \times 10\frac{3}{8})$ 15806.24.
- (xxv.) Thomas Haden after Wright of Derby. ("Thomas Haden of Derby"—D. and H.)
Signed and inscribed Seymour Haden 1864. Thomas Haden of Derby 1778. Thomas Haden, from a large picture by Wright of Derby, in the possession of the Right Hon^{ble}. Lord Houghton. (D. 51 ; H. 51.)
 $(13\frac{3}{8} \times 9\frac{1}{2})$ 15806.25.
 Trial proof. E. 256-90.

Etudes à l'eau forte. 1866.

A duplicate set, bound.

15805.1-25.

A study in Kensington Gardens.

Signed Seymour Haden 1860. (D. 26 ; H. 26.)

("A Selection of Etchings by the Etching Club," 1865, pl. 12.)

(8×5)

E. 3775-1902.

A river's bank. (Dundrum River).

1st state. (D. 42; H. 42.)

("Fine Arts Quarterly Review," 1867.)

(6 × 5½)

*Book Collⁿ.*2nd state.("Etchings for the Art Union of London by the Etching Club,"
1872, pl. 7.)

E. 3750-1902.

The two asses.

2nd state, with etched inscription: "This plate is a part of the
square one which follows it," etc. (D. 43; H. 43.)

("Fine Arts Quarterly Review," 1867.)

(6 × 3½)

Book Collⁿ.

Sonning bank.

Before letters. 2nd state. (D. 105; H. 105.)("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)

(4 × 6⅞)

Book Collⁿ.

Old Chelsea. (Old Chelsea Church.)

Signed Seymour Haden. (D. 99; H. 99.)("Etchings for the Art Union of London by the Etching Club,"
1872, pl. 16.)

(4½ × 8¼)

E. 3759-1902.

A brig at anchor ("At Purfleet.")

Signed Seymour Haden 1870. (D. 130; H. 130.)

(3½ × 8½)

E. 155-91.

Another impression, with title "At Purfleet" in index.

("The Portfolio," vol. VII., 1876.)

Book Collⁿ.

Another impression, with title "At Purfleet."

("Eighteen Etchings by English, French and German Artists,"
with notes by P. G. Hamerton, 1877.)*Book Collⁿ.*

The moat house.

Signed Sonning, Sept. 1865, S. Haden. (2nd state. (D. 103; H. 103).)

("About Etching," by Seymour Haden, 1879.)

(5¼ × 8½)

Book Collⁿ.

Grim Spain.

Signed Seymour Haden, 1877. (D. 168; H. 168.)

("Four Masters of Etching," by F. Wedmore, 1883.)

(6 × 8¾)

Book Collⁿ.

Twickenham Church.¹

Signed By Twickenham. S. Haden 1862. (D. 95 ; H. 95.)

("The Portfolio," vol. III., 1872.)

($5\frac{1}{8} \times 8\frac{1}{8}$)

Book Colln.

Another impression.

("Examples of Modern Etching," by P. G. Hamerton, 1875.)

Book Colln.

Cowdray Castle—with geese.

Signed Cowdray 1882. (H. 216.)

("Choice Examples of Modern Etching," 188—.)

($11\frac{1}{2} \times 15\frac{3}{8}$)

E. 3011-1901.

Ye compleat angler.

Signed Seymour Haden 1877. 1st state. (D. 149 ; H. 149.)

("Etching and Etchers," by P. G. Hamerton, 3rd ed., 1880.)

($5\frac{1}{2} \times 7\frac{1}{8}$)

Book Colln.

HAIG, Axel Herman.

A corner at Huy, on the Meuse.

Signed A. H. H. 1879.

("The Etcher," 1879, pl. 16.)

($11\frac{1}{4} \times 7\frac{3}{4}$)

E. 1524-1904.

Another impression.

E. 1678-1904.

An old Hanse town.

Before letters. Japan paper.

("Choice Examples of Modern Etching," 188—.)

($15\frac{1}{2} \times 11$)

E. 3002-1901.

Interior of an old Swedish church.

Signed A. H. H. (*monogr.*) 1881. Before letters.

("The Etcher," 1881, pl. 19.)

($11\frac{1}{8} \times 8\frac{1}{2}$)

E. 1582-1904.

Burgos Cathedral.

Signed A. H. Jan. 1890. Before letters. With the artist's signature also in pencil.

($28 \times 13\frac{1}{2}$)

E. 5210-1904.

In the Arab Quarter, Cairo.

Signed A. H. 1891. Before letters. With the artist's signature also in pencil.

($25 \times 16\frac{3}{8}$)

E. 5135-1904.

HALL, Edward.

Windsor Castle from the Brocas.

Signed E. Hall 1884. Before letters.
 ("The Portfolio," vol. XVI., 1885.)
 ($6\frac{7}{8} \times 10\frac{1}{4}$)

Book Collⁿ.

The view from the terrace, Windsor Castle.

Signed E. Hall. Before letters.
 ("The Portfolio," vol. XVI., 1885.)
 ($7\frac{1}{8} \times 10\frac{1}{2}$)

Book Collⁿ.

HALL, Oliver.

Trees on a hill-side.

Signed Oliver Hall. Before letters. With the artist's signature
 also in pencil.
 ($10 \times 6\frac{1}{8}$)

E. 75-96.

A windy day, Angerton Moss.

Before letters. With the artist's signature in pencil.
 ($6\frac{1}{8} \times 9\frac{1}{8}$)

E. 76-96.

HALLIDAY, M. F.

"The Plea of the Midsummer Fairies", Stanza XI.

("Passages from the Poems of T. Hood, illustrated by the Junior
 Etching Club", 1858.)
 ($6\frac{7}{8} \times 5$)

E. 1383-1904.

HAMERTON, Philip Gilbert (1834-1894).

Near Voudenay.

("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)
 ($3 \times 5\frac{1}{8}$)

Book Collⁿ.

One of the author's cheap presses.

("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)
 ($5 \times 7\frac{1}{2}$)

Book Collⁿ.

The towers of Autun.

("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)
 ($4\frac{1}{8} \times 3\frac{1}{8}$)

Book Collⁿ.

Laboulaye.

("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)
 ($3 \times 6\frac{1}{2}$)

Book Collⁿ.

Bridge of Toulon sur Arroux.

("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)

($3\frac{1}{8} \times 4\frac{1}{2}$)

Book Colln.

Two stumps of driftwood.

("Etching and Etchers," by P. G. Hamerton, 1st ed., 1868.)

($5\frac{1}{2} \times 10\frac{1}{2}$)

Book Colln.

The Hotel de Beauchamp, at Autun.

Inscribed Ancien Hôtel de Beauchamp, dit aussi le donjon, Residence de Nicolas Rolin, Chancelier de Bourgogne, Qui y mourut en l'an 1461. *Signed* P. G. Hamerton no 4. Philip Gilbert Hamerton No. 4.

("The Portfolio", vol. I, 1870.)

($10\frac{3}{4} \times 7\frac{3}{4}$)

Book Colln.

Etchings in illustration of "The Unknown River: An Etcher's Voyage of Discovery." 36 plates.

("The Portfolio", vol. I, 1870.)

Book Colln.

["The Unknown River, by P. G. Hamerton, illustrated by the Author". 37 plates. London. MDCCCLXXI.]

Book Colln.

The birthplace of Jean Cousin [Village of Soucy].

Signed P. G. Hamerton.

("The Portfolio", vol. II, 1871.)

($10\frac{7}{8} \times 7\frac{7}{8}$)

Book Colln.

Moonrise on the Ternin.

("The Portfolio", vol. III, 1872.)

($7\frac{1}{2} \times 10\frac{1}{2}$)

Another impression.

("Examples of Modern Etching", by P. G. Hamerton, 1875.)

Book Colln.

Crossing the Loch.

("The Portfolio", vol. III, 1872.)

($7\frac{1}{2} \times 10\frac{1}{2}$)

Book Colln.

Another impression.

("Examples of Modern Etching", by P. G. Hamerton, 1875.)

Book Colln.

Ploughs left in a lane.

Signed P. G. Hamerton.

("The Portfolio", vol. IV., 1873; on the same sheet with the following plate.)

(4 × 5 $\frac{3}{8}$)

Book Colln.

Chestnut tree by moonlight.

("The Portfolio", vol. IV, 1873.)

(4 × 5 $\frac{3}{8}$)

Book Colln.

[Two cottages among trees at the base of hills, with a river in front; in the foreground, on the left, a man with three dogs.]

("The Portfolio", vol. IV, 1873.)

(4 × 5 $\frac{3}{8}$)

Book Colln.

Cottages in a valley.

Signed P. G. Hamerton.

("The Portfolio", vol. IV, 1873.)

(4 × 5 $\frac{3}{8}$)

Book Colln.

A rocky road.

Signed P. G. Hamerton.

("The Portfolio", vol. IV, 1873.)

(4 × 5 $\frac{3}{8}$)

Book Colln.

[The forester and his son :—illustration to "The Sylvan Year".]

("The Portfolio", vol. IV, 1873; on the same sheet with the following plate.)

(5 $\frac{1}{8}$ × 4)

Book Colln.

[The forester's cottage : illustration to "The Sylvan Year".]

("The Portfolio", vol. IV, 1873.)

(4 × 5 $\frac{3}{8}$)

Book Colln.

Rivulet in a forest.

("The Portfolio", vol. V, 1874.)

(5 $\frac{1}{8}$ × 3 $\frac{3}{8}$)

Book Colln.

In the Val Ste. Véronique.

Signed P. J. Hamerton.

("The Portfolio", vol. V, 1874.)

(4 × 5 $\frac{1}{4}$)

Book Colln.

Ancient chestnuts.

Signed P. G. Hamerton.

("The Portfolio", vol. v, 1874.)

(4 × 5½)

Book Colln.

[Landscape: a winding river between trees; the trees on the left are seen in a dark mass against a distant hill.]

Signed P. G. Hamerton.

("The Portfolio", vol. v, 1874; on the same sheet with the following plate.)

(3½ × 5½)

Book Colln.

[Landscape: undergrowth in a forest; the moon shining through trees.]

Signed P. G. Hamerton.

("The Portfolio", vol. v, 1874.)

(4 × 6)

Book Colln.

Poplars and oak.

Signed P. G. Hamerton 1874.

("The Portfolio", vol. v, 1874.)

(4 × 5½)

Book Colln.

Another impression.

("Etching and Etchers", by P. G. Hamerton, 2. ed. 1876.)

Book Colln.

The smith's yard at Étang.

Signed P. G. Hamerton 1876.

("The Portfolio", vol. vii, 1876.)

(7½ × 10½)

Book Colln.

Another impression.

("Eighteen Etchings by English, French and German Artists", with notes by P. G. H., 1877.)

*Book Colln.***HARDING, Sylvester (1745—1809).**

[Sketches of a sculptured bust, child's head, lady with guitar, etc.]

Signed S. H.

(5 × 7½)

27404. 2.

HARDY, Heywood.

Elephant's head.

Before letters.

("The Etcher", 1881, pl. 28.)

(10 × 8)

E. 1591-1904.

Head of an African elephant.

Before letters.

("The Portfolio", vol. XII, 1881.)

(8 × 10 $\frac{1}{2}$)*Book Colln.***Deer in Windsor Park.**

Before letters.

("The Portfolio", vol. XVI, 1885.)

(9 $\frac{1}{16}$ × 7 $\frac{1}{4}$)*Book Colln.***HARRADEN, J. B.**

See Girtin, T. A selection of Twenty of the most Picturesque Views in Paris, 1802. (Four are aquatinted by J. B. H.)

HARTLEY, Alfred.**A corner in Westminster Abbey.***Signed* Alf^d. Hartley 1885. *Lettered* English Etchings, Part LVII.

("English Etchings", vol. VI, 1885-6, pl. 9.)

(8 $\frac{1}{8}$ × 5 $\frac{1}{2}$)

E. 1856-1904.

HAYES, Gertrude.**Hamburg.**

Before letters. With the artist's signature in pencil.

(7 × 4 $\frac{1}{4}$)

E. 4456-97.

Lübeck.

Before letters. With the artist's signature in pencil.

(8 × 5)

E. 4457-97.

HAYTER, Sir George (1792-1871).**Original Etchings.**

On fly leaf, written by the artist in ink: "Presented to Lady Hayter, November 29, 1847, by her affectionate Husband, George Hayter."

With manuscript notes in pencil by the artist throughout the volume.

(27 × 21)

24766.2-66.

Frontispiece to a Lady's Album.Inscribed* Album 1823. G. Hayter. G. Hayter Inv^t. & Incidit.(11 $\frac{1}{2}$ × 9)

24766. 2.

***[Portrait of Hayter.]**

Inscribed G. Hayter Se Ipsum Pinxit 1822 et Aqua Forte
Fecit Woburn Abbey.

With note: "from my portrait in the possession of His Grace the Duke of Bedford, &c., &c."

(5 $\frac{1}{16}$ × 4 $\frac{1}{8}$)

24766. 3.

Another copy. (English Portraits.)

27239.

[Portrait of King Leopold.]

With note : " King Leopold, from a miniature which I painted of him for H. R. H. the late Princess Charlotte. G. H. 1816."

$5\frac{7}{16} \times 3\frac{7}{8}$

24766. 5.

[Head of a man, in an oriental turban.]

Inscribed GIUSEPPE G. H.

$(5\frac{1}{4} \times 4\frac{1}{8})$

24766. 4.

[Portrait of Hayter.]

Signed G. H. 1826.

With note : " from the portrait of myself in possession of my daughter Georgina Bazaine."

$(8\frac{3}{8} \times 6\frac{1}{4})$

24766. 6.

["Saul, Saul, why persecutest thou me?"]

Signed G. Hayter. Babworth. 1825.

With note : " my original design on the copper. I afterwards painted an oil sketch of this composition at Bologna in 1828, and on its being seen I was elected a member of the Academy of Bologna."

$(4\frac{3}{8} \times 9\frac{1}{4})$

24766. 7.

[Portrait of C. Hayter.]

Signed G. Hayter M.A.S.L. Decr 17, 1819.

With note : " My Father Charles Hayter Esqr. G. H."

$(9 \times 6\frac{1}{4})$

24766. 8.

[Sketch of a man leaning against a post and reading newspaper ; and sketch after Parmegiano.]

Signed G. Hayter A.M. Parma, 1826.

With note " from Parmegianino in possession of the Count San Vitale at Parma. G. H."

$(6\frac{3}{8} \times 8\frac{3}{8})$

24766. 9.

[Portrait of a man.]

Signed G. H. after Van Dyke 1815.

With note : " My first attempt at Etching. G. H."

$(6\frac{1}{4} \times 5\frac{3}{8})$

24766. 10.

[The daughters of Lord Stanley.]

Signed G. Hayter Pinx^t et fecit 1824.

With note : " from a large picture of the daughters of Lord Stanley 1824. G. H."

$(6 \times 7\frac{7}{8})$

24766. 11.

[Portrait of Antonio Canova.]

Signed G. H. 1817 Romae.

With note : " Antonio Canova from my original portrait of him painted for his Grace the Duke of Bedford, &c. G. H."

$(6\frac{1}{4} \times 4\frac{1}{8})$

24766. 12.

[A man resting ; on his right a dog, and in the distance a castle on hill.]

Signed G. H. Balworth 1825.

($4\frac{1}{8} \times 6$)

24766. 13.

[Portrait of Viscount Clifden.]

Signed G. Hayter Pinxt. et Incidit 1824.

With note: "The Viscount Lord Clifden, Father of Lord Dover, George Agar Ellis."

($8 \times 5\frac{1}{2}$)

24766. 14.

[Man in oriental costume, smoking hookah; on the right, two deer.]

Signed G. Hayter, 1824 Woburn Abbey.

($5 \times 6\frac{1}{8}$)

24766. 15.

[Murdered girl, and monk with dagger.]

Signed G. H. 1824. Cassiobury.

($5\frac{3}{4} \times 4\frac{5}{8}$)

24766. 16.

*La Brentuccia.

Signed G. Hayter 1824.

($9\frac{1}{8} \times 6$)

24766. 17.

[Head and shoulders of a monk holding dagger. After Schidone?]

Signed Schedoni. G. H. 1824.

($10\frac{1}{8} \times 8\frac{7}{8}$)

24766. 18.

*Riposo after Guercino.

Signed 27. Hayter Inc^t da Guercino. In Casa Tanari Bologna, 1828.

($4\frac{3}{8} \times 7$)

24766. 19.

[The Nativity.]

Signed 1824. G. Hayter Brenta Invt et Incit.

($7\frac{1}{2} \times 6$)

24766. 21.

*Saint Barnard.

Signed 16. G. H. 1821.

With note: "This is from the first picture I ever painted in oils, done at Althorp, 1813, Northamptonshire, was purchased by the Rev^d Dr Gabell of Winchester."

($8\frac{1}{8} \times 6\frac{1}{8}$)

24766. 20.

*The Prophet Ezra.

Signed G. H. 1815 ft & Pxt.

With note: "my 5th. picture in oils on quitting miniature painting. This picture obtained the premium of 200 Gs at the British Gallery and was purchased by Richd Payne Knight Esq. G. H."

($9\frac{1}{8} \times 7$)

24766. 23.

[Design for a relief.]

Signed G. Hayter : Inv^t. et Inc^t. 1821.

With note : " designed and etched as a cul de lampe for the Duke of Bedford's work of his Grace's marbles but not appropriated as being likely to lead to an idea that such a Bassorelievo had at any time existed. G. H."

 $(5\frac{1}{4} \times 9\frac{1}{2})$

24766. 24.

[St. Peter finding the tribute money in the fish's mouth.]

* *Signed* G. Hayter pinxit et inc. Romæ 1817.

With note : " In the possession of the Duke of Bedford &c &c. I was elected member of the Academy of Saint Luke in Rome for this picture 1817. G. H."

 $(8\frac{1}{8} \times 11\frac{1}{2})$

24766. 25.

*La Sybilla.

Inscribed 40. Etched from a Sketch made at Althorp 1813 of Lady G. Quin.

With note : " Lady Georgina Quin."

 $(9\frac{1}{4} \times 5\frac{1}{4})$

24766. 26.

[Tasso.]

Signed G. H. Woburn Abbey 1824.

With note : " Tasso."

 $(4\frac{1}{8} \times 3\frac{1}{4})$

24766. 28.

[Jason.]

Signed G. H.

With note : " Jason."

 $(5\frac{1}{8} \times 2\frac{1}{4})$

24766. 27.

[Portrait of C. B. Ogle.]

Signed G. H. 1824.

With note : " Chaloner Blake Ogle Esqr. G. H."

 $(6\frac{1}{2} \times 4\frac{1}{2})$

24766. 29.

[A young man reclining beside water.]

The reflection of the head etc. has been added by the artist in pencil.

With note : " Inv^t. et incidit. 1825. G. H."

 $(6\frac{1}{8} \times 9)$

24766. 30.

[A woman kneeling, with outstretched hands.]

Signed G. Hayter after Anibal Caracci. Woburn Abbey. 1825.

 $(8\frac{3}{8} \times 6\frac{3}{8})$

24766. 31.

[A man in armour holding a girl ; on right, a monk with a cross, and others with torches.]

Signed 1826. G. Hayter. Parma. $(6\frac{1}{8} \times 8\frac{1}{4})$

24766. 32.

[St. John.]

Signed George Hayter Inv. Pinx^t. Scul. 1827. Florence.

With note: "Original picture painted in Florence now in possession of the Duke of Bedford."

(10 × 7½) 24766. 33.

[A woman kneeling, with outstretched hands, facing left.]

Signed G. H. 1826. Parma.

With note: "from a Bassorelievo. G. H."

(6 × 7½) 24766. 34.

Samson Agonistes.

Signed G. Hayter Inv^t. Del^t. et Aqua forte fecit 1825.

With note: "for Sampson Agonistes. G. H."

(9½ × 12½) 24766. 35.

[Sibyl, or witch.]

Signed G. H. 1827.

(8½ × 7½) 24766. 36.

*Guerilla Bandit.

Signed G. H. 1824.

(6 × 7) 24766. 37.

[Three seated figures on a bank; on left armed warrior, on right two women in conversation, one pointing to slab with inscription.]

Signed G. Hayter 1828. Deliniavit Casa Anlaldi Pesaro. Aqua forti f. 1829.

(8½ × 11½) 24766. 38.

*Enlèvement of a Circassian.

Signed 32. Decr. 17. G. Hayter Pinxit et incidit 1828 Paris.

With note: "part of my picture of the Enlèvement of Circassians painted for the late Earl of Carysford and now in the possession of Dr. F. F. Quin. G. H."

(8½ × 10⅞) 24766. 39.

*Pilgrim at devotion.

Signed 36. 1829. G. Hayter Paris.

(10½ × 8½) 24766. 40.

*Muleteer of the Bochetta.

Signed 34. G. H. 1824.

(9⅞ × 7) 24766. 41.

[St. Mary Magdalene.]

Signed G. Hayter M.A.S.L. Pinxit & Aquaforte fecit.

With note: "plate spoiled by aquatint after this state."

(7½ × 5½) 24766. 42.

[A later state, with aquatint.]

With note: "Miss Sophia Fitzgerald sat for this at Burley on the Hill. The picture is in the possession of the Earl of Bradford. This plate was ruined at Parma, by a person who pretended to teach me how to aquatint it. G. H."

24766. 43.

[A man wearing sword, kneeling and holding torch over a woman's head.]

($5\frac{1}{2} \times 8\frac{1}{8}$) 24766. 44.

*A study from nature.

44. With note: "Etched at once from nature. G. H."

($9\frac{1}{8} \times 11\frac{1}{4}$) 24766. 45.

[The fall of Phaethon.]

Inscribed "Saevis compescuit ignibus ignes." Ov, met L 2
V 313. G. Hayter Inv. et aqua forte fecit 1841 Londinii.

($12 \times 8\frac{3}{4}$) 24766. 46.

A later state, with lithographic tint.

With note: "This is a curious example of a tint added by Lithographic means leaving the lights to my aqua fortis etching. G. H."

24766. 47.

The trial of William, Lord Russell.

Signed George Hayter Inv. Pinx: Scul: 1825.

($14\frac{1}{2} \times 21\frac{3}{8}$) 24766. 49.

[Key to the plate.]

With note: "This picture was painted for the Duke of Bedford and is at Woburn Abbey. G. H. 1847."

($10\frac{1}{8} \times 7\frac{3}{4}$) 24766. 48.

[Two armed men seated, one whispering to the other.]

G. H. inv. et inc. Cassiobury 1824.

With note: "Edwin Landseer was talking to my Father when I made the original sketch for this group, which I afterwards introduced as the whispering witnesses in the Trial of Lord Russell. G. H."

($6\frac{1}{2} \times 4\frac{1}{8}$) 24766. 50.

*Head of a Faun in the Vatican.

The title written in pencil.

($5\frac{1}{16} \times 5\frac{1}{2}$) 24766. 51.

[The Assumption of the Virgin.]

Signed 1820. G. H. *Lettered* George Hayter, Academiae Romanae Socius, Venetiis delineavit, et aere incidit Londini. Mariae... imaginem, ad Titiani Vicellii... exemplar, etc. London, Pubd. June 20th. 1820 by G. Hayter Esqr. 78 Wimpole St. Cavendish Squ^e.

With note: "This etching I made from a copy which I made this size in 1818, and which is now in Her Majesty's possession. G. H."

($39\frac{1}{2} \times 17$) 24766. 52.

[Virgin and Child with St. John.]

Signed George Hayter Inv. & del. 1833.

Heightened with white, and with note: "My original Drawing is in Her Majesty's possession. G. H."

($15 \times 11\frac{5}{8}$) 24766. 53.

[Human mask from mosaic design.]

Signed George Hayter Del^t. & Inc^t. Woburn Abbey 1824.

With note : " Etched from a very fine mosaic in the possession of His Grace the Duke of Bedford laid down at Woburn Abbey. The plate is in the possession of His Grace. G. H."

(8 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

24766. 55.

[Man seated, tuning stringed instrument.]

Signed G. H. 1825. Dec. 16.

(9 $\frac{1}{2}$ × 6 $\frac{1}{2}$)

24766. 54.

[A fight among fir trees, beneath a castle.]

Signed G. Hayter 1824.

(9 $\frac{1}{8}$ × 9 $\frac{1}{8}$)

24766. 56.

Banditti having heard the news of the Death of Salvator Rosa, 1663. (1673.)

Signed G. Hayter Paris 1829. Finished at Windsor Castle 1840.

With note : " Etched at Windsor Castle to show Her Majesty the Queen and H.R.H. Prince Albert how to etch, 1840. Retouched with graver and dry point. The original drawing of the man is in the Album of Lady Frances Leveson Gower, Countess Ellesmere. I call it, Banditti having heard the news of the Death of Salvator Rosa 1663. George Hayter 1847."

(9 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

24766. 57.

[Portrait of a man.]

Signed G. H. June 5 1816.

(7 $\frac{1}{2}$ × 6)

24766. 58.

[The Temptation in the Wilderness.]

Signed George Hayter Inv^t. Pinxit et Sculp^t. 1849.

With note : "To Ceci. April 6—49. G. H."

(15 $\frac{1}{2}$ × 12 $\frac{1}{2}$)

24766. 59.

*Twelve Original Etchings by George Hayter. Feb. 1833.
Part 1. Published by J. Dickinson, Bond Street.

13 plates, including one on wrapper.

(14 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 3389-3401—1902.

These etchings are all included in the above set, where they are marked with an asterisk. In this published set, they are printed in brown ink.

Head of a Faun (on wrapper).

E. 3389-1902.

Portrait of Hayter.

E. 3390-1902.

Frontispiece to a Lady's Album.

E. 3391-1902.

Muleteer of the Bochetta.

E. 3392-1902.

La Brentuccia.	E. 3393-1902.
Pilgrim at Devotion.	E. 3394-1902.
Guerilla Bandit.	E. 3395-1902.
Riposo after Guercino.	E. 3396-1902.
Saint Barnard.	E. 3397-1902.
La Sybilla.	E. 3398-1902.
The Prophet Ezra.	E. 3399-1902.
Enlèvement of a Circassian.	E. 3400-1902.
A Study from Nature.	E. 3401-1902.

HENDERSON, C. C. (c. 1800-).

Road Scrapings. London, 1840, Published by N. Calvert,
Nº. 30, Wakefield Street, Regent Square.

Etched wrapper and 12 plates.

(18 × 11½)

E. 1368-1375-98.

HERBERT, John Rogers (1810-1890).

The day after the battle.

Signed J. R. Herbert 1838. E. Club.

("Etch'd Thoughts, by the Etching Club," 1844.)

(4½ × 6)

E. 1467-1904.

HERKOMER, Hubert von, R.A.

Words of comfort.

Signed H. H. 79. *Lettered* H. Herkomer sculp. Imp. F. Delarue,
Paris.

("The Portfolio", vol x, 1879.)

(11 × 7½)

Book Colln

"Two views of the same head". [An old man with hair
curling over his ears, and a white beard.]

("The Portfolio", vol. XI, 1880 ; the two plates on one page.)

(5½ × 4) (5½ × 5)

Book Colln

Our messenger.

Signed H. H.

("The Portfolio", vol. XI, 1880.)

(5½ × 7½)

Book Colln

The tents.

Signed H. H.

("The Portfolio", vol. XI, 1880.)

(6 $\frac{7}{8}$ × 9 $\frac{3}{8}$)*Book Colln.*

The babes in the wood.

Before letters. Japan paper.

("Choice Examples of Modern Etching", 188-.)

(14 $\frac{1}{2}$ × 10 $\frac{3}{4}$)

E. 3019-1901.

Orphans.

Signed H. H. op. *Inscribed* Imprimé et publié par Goupil et C^{ie}.
Paris.("Etching and Etchers", by P. G. Hamerton, 3rd ed., 1880.)(7 $\frac{1}{8}$ × 5)*Book Colln.*

The etcher.

("Etching and Mezzotint Engraving", by H. Herkomer, 1892.)

(7 $\frac{3}{4}$ × 5 $\frac{1}{8}$)*Book Colln.*

A pen etching.

("Etching and Mezzotint Engraving", by H. Herkomer, 1892.)

(5 $\frac{1}{8}$ × 6 $\frac{1}{8}$)*Book Colln.*

A Bavarian peasant.

Signed Hubert Herkomer '91. Two states.

("Etching and Mezzotint Engraving", by H. Herkomer, 1892.)

(5 $\frac{1}{8}$ × 3 $\frac{1}{8}$)*Book Colln.*

A Charterhouse study.

("Etching and Mezzotint Engraving", by H. Herkomer, 1892.)

(5 $\frac{1}{8}$ × 3 $\frac{1}{8}$)*Book Colln.*

A portrait.

Signed Hubert Herkomer '91. Two proofs.

("Etching and Mezzotint Engraving", by H. Herkomer, 1892.)

(7 $\frac{3}{4}$ × 5 $\frac{1}{8}$)*Book Colln.***HESELTINE, John Postle.**

Long Bridge, Salisbury.

Signed J. P. Heseltine.

("The Portfolio", vol. II, 1871.)

(4 $\frac{1}{8}$ × 6 $\frac{1}{8}$)*Book Colln.*

Rundhurst.

Signed J. P. Heseltine April 1870.

("The Portfolio", vol. II, 1871.)

($5\frac{1}{8} \times 8\frac{1}{8}$)

Book Coll.

Another impression.

("Examples of Modern Etching", by P. G. Hamerton, 1875,
pl. VIII.)

Book Coll.

Norwich.

Signed J. P. Heseltine. With the artist's signature also in pencil.

("The Etching Club", 1879, 6.)

(7×5)

29325. 6.

Near Ramsgate.

Signed J. P. Heseltine 1877. With the artist's signature also in pencil.

("The Etching Club", 1879, 7.)

($4 \times 8\frac{1}{8}$)

29325. 7.

Ramsgate Harbour.

Signed J. P. Heseltine. Jan^y. 1877. Before letters.

("The Etcher," 1879 pl. 2.)

($6\frac{1}{8} \times 9\frac{1}{8}$)

E. 1511-1904.

Another impression.

E. 1665-1904.

Grove Mill, Watford.

Signed J. P. Heseltine.

("The Etcher," 1880, pl. 32.)

($9\frac{1}{2} \times 6$)

E. 1558-1904.

Witley Church Yard.

Signed J. P. Heseltine.

("The Etcher", 1882, pl. 2.)

($8\frac{1}{2} \times 6$)

E. 1602-1904.

Beer Head.

Signed J. P. Heseltine Jan^y. 22, 1878.

("L'Eau-Forte en 1880", 4.)

($5 \times 9\frac{1}{8}$)

27190. G-4.

Branscombe, Devon.

Before letters.

("L'Eau-Forte en 1881", 23.)

($7\frac{1}{2} \times 11\frac{1}{8}$)

27190. H-23.

HILL, J. Henry.

The valley of the Hackensack.

Signed J. H. 1880. Before letters.

("The Etcher", 1882, pl. 19.)

(5½ × 9½)

1618-1904.

HILLS, Robert (1769-1844).

[Two volumes, containing the following eleven sets of etchings.] 780 plates. 1798-1817.

(19 × 14)

E. 5896-6675-1903.

Etchings of Cattle, comprising Rudiments of Drawing and Groups for the Embellishment of Landscape, the whole executed from Nature by Robert Hills. 200 plates. (1798-1806).

Etchings of Sheep from Nature by Robert Hills 100 plates. (1798-1809).

Etchings of Dogs by R. Hills. 55 plates. (1804-17).

Cattle in Groups for the Embellishment of Landscape drawn from Nature and Etched by Robert Hills. 100 plates. (1803-1807).

India proof of title page.

311. B-87.

Fallow Deer drawn from Nature and etch'd by Robert Hills. 80 plates. (1798-1813).

Etchings of Red Deer by Robt. Hills. 60 plates. (1802-1813).

Etchings of Roebucks by R. Hills. 13 plates. (1803-16).

Etchings of Goats by R. Hills. 8 plates. (1814-17).

Etchings of Horses by Robt. Hills. 48 plates. (1801-1817).

Etchings of Asses and Mules by Robert Hills. 80 plates. (1798-1810).

Etchings of Swine by Robert Hills. 36 plates. (1801-1815).

HODGKIN, J. E.

[Chinaman reading, turned to right, head on his right hand.]

With the artist's signature in pencil.

(3 × 2½)

E. 365-1895.

[Barge unloading at a quay, on which are two horses.]

With the artist's signature in pencil, and date 1875.

(2½ × 4½)

E. 364-1895.

HODGSON, John Evan (1831—).**Artist and Amateurs.**

Signed J. E. Hodgson. Before letters. With the artist's signature also in pencil.

(7½ × 9½)

29325-9.

Dolce far niente.

Signed J. E. Hodgson, 1878. Before letters. With the artist's signature also in pencil.

("The Etching Club", 1879, 9.)

(7½ × 10)

29235-8

A three-decker at her last moorings.

Before letters.

("The Etoher", 1880, pl. 35.)

(5½ × 7½)

E 1561-1904.

HOLE, William B. (1846—).**The end of the 'Forty-Five' rebellion.**

Signed W. B. Hole. Before letters.

("Choice Examples of Modern Etching", 188—).

(6½ × 10)

E. 3021-1901.

Leith Docks.

("Etching and Etchers", by P. G. Hamerton, 3rd. ed., 1880.)

(7½ × 5)

Book Colln.

A straggler of the Chevalier's army.

Signed W. B. Hole.

("The Portfolio", vol. XII, 1881.)

(5½ × 10)

Book Colln.

HOLLOWAY, Charles Edward (1838-1897).**Off Gravesend.**

Signed C. H. '81. Before letters.

("The Etcher", 1883, pl. 2.)

(7 × 10½)

E. 1637-1904.

HOLROYD, Sir Charles.**Courtyard of the Carceri, Monte Subasio. Saint Francis series.**

Before letters. With the artist's signature in pencil.

(8½ × 11½)

E. 224-98.

Midnight service in Venice.

Lettered Mitternacht-Gottesdienst in Venedig. Original-Radierung von Sir Charles Holroyd. Druck & Verlag der Gesellschaft für Vervielfältigende Kunst, Wien. (Jahresmappe der Gesellschaft, 1904.)

(11½ × 9¼)

E. 5207-1904.

HOOD, G. P. Jacomb. *See Jacomb-Hood.*

HOOK, James Clarke, R.A.

Who is Silvia ? Two Gentlemen of Verona—Act 4, Scene 2.

Two subjects on one sheet.

(“ Songs and Ballads of Shakespeare illustrated by the Etching Club”, 1853.)

(2 × 2 $\frac{7}{16}$) (4¼ × 3 $\frac{1}{16}$)

E. 1317-1904.

“ Colin thou ken’st the Southern Shepherd Boy ” — Spenser’s Shepherd’s Calendar. April.

Before letters. India paper.

(5½ × 6½)

233.

Another state.

Lettered J. C. Hook, A.R.A.

(“ Etchings for the Art-Union of London by the Etching Club”, 1857, pl. 11.)

E. 3720-1902.

A few minutes before dinner-time.

Before letters. India paper.

(4½ × 6½)

229.

Another state.

Lettered J. C. Hook, A.R.A.

(“ Etchings for the Art-Union of London by the Etching Club”, 1857, pl. 15.)

E. 3728-190

The fishermen’s “ Good Night ”.

Before letters. India paper.

(6 × 8½)

230.

Another state.

Lettered J. C. Hook A.R.A.

(“ Etchings for the Art-Union of London by the Etching Club”, 1857, pl. 25.)

E. 3738-1902.

Gathering eggs from the cliff.

Signed J. C. Hook. 1858. E.C.

(“ A Selection of Etchings by the Etching Club”, 1865, pl. 11.)

(9½ × 6½)

E. 3774-1902.

Dort, the birthplace of Cuyp.

Signed J. C. Hook R.A.(" Etchings for the Art-Union of London by the Etching Club ",
1872, pl. 11.)(5 $\frac{1}{4}$ × 7 $\frac{1}{4}$)

E. 3754-1902.

Sea Urchins.

Lettered J^a. C. Hook R.A.(" Etchings for the Art-Union of London by the Etching Club ",
1872, pl. 18.)(6 $\frac{1}{4}$ × 8 $\frac{1}{4}$)

E. 3761-1902.

The land of Cuyp.

*Signed J. C. H. 1878. Before letters. With the artist's signature
also in pencil.*

(" The Etching Club ", 1879, 10.)

(4 $\frac{3}{8}$ × 8 $\frac{3}{8}$)

29325. 10.

HORSLEY, John Callcott, R.A. (1817-1903.)

" To husband out life's taper at the close ", etc.

(" The Deserted Village . . . illustrated by the Etching Club ",
1841, pl. 9.)(2 $\frac{1}{8}$ × 3 $\frac{1}{8}$)

E. 1332-1904.

" E'en children follow'd with endearing wile ", etc.

(" The Deserted Village . . . illustrated by the Etching Club ",
1841, pl. 19.)(2 $\frac{1}{2}$ × 4)

E. 1342-1904.

" But the long pomp, the midnight masquerade ", etc.

(" The Deserted Village . . . illustrated by the Etching Club ",
1841, pl. 25.)(1 $\frac{1}{2}$ × 3 $\frac{3}{8}$)

E. 1348-1904.

" The heart distrusting asks, if this be joy ? "

(" The Deserted Village . . . illustrated by the Etching Club ".
1841, pl. 26.)(2 × 1 $\frac{1}{2}$)

E. 1349-1904.

" There the pale artist plies the sickly trade ".

(" The Deserted Village . . . illustrated by the Etching Club ",
1841, pl. 29.)(1 $\frac{1}{2}$ × 3)

E. 1352-1904.

" The dome, where pleasure holds her midnight train ", etc.

(" The Deserted Village . . . illustrated by the Etching Club ",
1841, pl. 30.)(2 $\frac{1}{4}$ × 3 $\frac{1}{4}$)

E. 1353-1904.

"She left her wheel, and robes of country brown".

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 31.)

($2\frac{1}{4} \times 2\frac{3}{8}$)

E. 1354-1904.

An English peasant.

("Etch'd Thoughts, by the Etching Club", 1844.)

($5 \times 4\frac{1}{8}$)

E. 1451-1904.

Twilight.

Signed J. C. Horsley. Etching Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

($4\frac{1}{8} \times 4\frac{1}{8}$)

E. 1466-1904.

Welsh gossips.

Signed J. C. Horsley. Etching Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

(7×6)

E. 1468-1904.

Moonlight.

("Etch'd Thoughts, by the Etching Club", 1844.)

($3\frac{1}{4} \times 5\frac{1}{8}$)

E. 1474-1904.

"Or heap the shrine of luxury and pride, with incense kindled
at the muse's flame."

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the
Etching Club", 1847, pl. 12.)

($3\frac{1}{8} \times 4\frac{1}{8}$)

E. 1938-1904.

Another impression.

E. 1279-1904.

"On some fond breast the parting soul relies", etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the
Etching Club", 1847, pl. 14.)

($3\frac{1}{4} \times 3\frac{1}{8}$)

E. 1940-1904.

Another impression.

E. 1281-1904.

"The next, with dirges due in sad array, slow through the
church-way path we saw him borne".

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the
Etching Club", 1847, pl. 17.)

($3\frac{3}{8} \times 4\frac{1}{8}$)

E. 1943-1904.

Another impression.

E. 1284-1904.

Find out some uncouth cell", etc.

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 2.)
 (4½ × 4½) E. 1286-1904

"At my window bid good morrow".

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 4.)
 (1½ × 1½) E. 1288-1904.

"Where perhaps som beauty lies, The Cynosure of neighbouring eyes".

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 10.)
 5½ × 5½ E. 1294-1904.

"Som times with secure delight", etc.

Signed J. C. Horsley 1848.
 ("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 13.)
 (5½ × 5½) E. 1297-1904.

"Married to immortal verse", etc.

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 20.)
 (2½ × 4½) E. 1304-1904.

"My lady sweet, arise." Cymbeline—Act 2, Scene 3. (Two illustrations on one plate.)

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)
 (11½ × 8½) E. 1305-1904.

"Come away, come away, Death." Twelfth-Night; or, What you Will—Act 2, Scene 4.

Two subjects on one plate.
 ("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)
 (3½ × 5½) E. 1318-1904.

Auld Grannie and the wee Nan—Highland interior.

Signed J. C. Horsley 1856. Before letters.
 (10, 1½ × 6½)

224.

Another state.

Lettered J. C. Horsley A.R.A.
 ("Etchings for the Art-Union of London by the Etching Club", 1857, pl. 6.) E. 3719-1902.

Say "Not at home".

Signed J. C. Horsley, 1856. Before letters. India paper. 243.
($4\frac{3}{8} \times 3\frac{3}{8}$)

Another state.

Lettered J. C. Horsley A.R.A.

(" Etchings for the Art-Union of London by the Etching Club ",
1857, pl. 27.) E. 3740-1902.

Kept waiting.

Signed J. C. Horsley, 1856. Before letters. India paper. 244.
($4 \times 3\frac{1}{8}$)

Another state.

Lettered J. C. Horsley A.R.A.

(" Etchings for the Art-Union of London by the Etching Club ",
1857, pl. 28.)

($4 \times 3\frac{1}{8}$) E. 3741-1902.

The duenna's return.

Signed J. C. Horsley, 1864.
(" A Selection of Etchings by the Etching Club ", 1865, pl. 8.)
($11\frac{5}{8} \times 7\frac{1}{8}$) E. 3771-1902.

Monsieur se chauffe.

Signed J. C. H. (*monogr.*). *Lettered* J. C. Horsley, R.A.
(" Etchings for the Art-Union of London by the Etching Club ",
1872, pl. 3.)
($7\frac{1}{8} \times 5\frac{1}{8}$) E. 3746-1902.

Madame se chauffe.

Signed J. C. H. (*monogr.*). *Lettered* J. C. Horsley, R.A.
(" Etchings for the Art-Union of London by the Etching Club ",
1872, pl. 4.)
($7\frac{1}{8} \times 5\frac{1}{8}$) E. 3747-1902.

A trespasser.

Signed J. C. Horsley 1879. Before letters. With the artist's
signature also in pencil.
(" The Etching Club ", 1879, 11.)
($9\frac{1}{8} \times 7\frac{1}{8}$) 29325. 11.

HOWITT, Samuel (c. 1765-1822).

New work of Animals ; principally designed from the Fables
of Aesop, Gay and Phaedrus. 56 plates. (1809-11).

In vol. ($8\frac{1}{8} \times 11\frac{1}{8}$) E. 6795-6850-1903.

Howitt's Miscellaneous Etchings, old & new, New Edition,
Published by Edw^d. Orme, Bond St. 1812, containing 50
Designs.

Etched title, and 50 plates of deer, horses, cattle, sheep, dogs etc.
In vol. (11½ × 8½) E. 3293-3343—1902.

Does and fawns.

Lettered Howitt i. et f. Publish'd May 12th 1798.
(6½ × 7½) 27832. 4.

Stag.

Signed Howitt. *Lettered* Published Jan^y. 2, 1809. by Ed^d. Orme.
London.
(6½ × 8½) 12990.

[Deer : two lying down behind ferns ; another on the left
standing.]

Signed Howitt. *Lettered* London, Pub. March 1, 1810. by Edw^d.
Orme, Printseller to the King, etc.
(4½ × 6½) 27832-1.

Partridge Hawking.

Lettered Howitt in. et f. Republished by F. J. Mason, 1834.
(6 × 8½) 19576.

[Cart-horses in harness ; one with head over the other's back ;
on the left, a horse and cart, with two dogs in front.]

Signed Howitt.
(2½ × 5½) 27854. A. 1.

HUNT, W.

[A park with cattle, and country seat showing between trees.]

(4½ × 5½)
1st state. 13346.
2nd state. 13347.

HUNT, William Holman.

The abundance of Egypt.

Before letters.
(6½ × 4½) 245.

Another state.

Lettered W. H. Hunt.

(" Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 20.) E. 3733-1902.

The desolation of Egypt.*Lettered* W. H. Hunt.(1 $\frac{1}{8}$ x 4 $\frac{1}{8}$)

E. 466-1903.

Another impression.

249.

Another impression.

Lettered W. H. Hunt.("Etchings for the Art-Union of London by the Etching Club",
1857, pl. 21.)

E. 3734-1902.

The day in the country.

("A Selection of Etchings by the Etching Club", 1865, pl. 6.,

(7 $\frac{3}{8}$ x 10 $\frac{1}{8}$)

E. 3769-1902.

The father's leave taking.*Signed* W. H. H. (*monogr.*) 1879. Before letters. With the
artist's signature also in pencil.

("The Etching Club", 1879.)

(7 $\frac{3}{8}$ x 10)

29325. 12.

HUNTER, Colin, A.R.A. (1841-1904).**Shaking the nets.***Signed* Colin Hunter. Before letters.(11 $\frac{1}{8}$ x 7 $\frac{1}{8}$)

E. 363-95.

Another impression.

("The Portfolio," vol. XI, 1880.)

*Book Colln.***Running ashore.***Signed* Colin Hunter. Before letters.

("The Etcher", 1880, pl. 33.)

(6 $\frac{1}{2}$ x 11 $\frac{1}{4}$)

E. 1559-1904.

A Banffshire harbour.

Before letters.

("The Portfolio", vol. XVII, 1886.)

(5 x 9 $\frac{1}{2}$)*Book Colln.***The hills of Morven.**

Before letters.

("The Portfolio", vol. XXI, 1890.)

(5 $\frac{1}{2}$ x 10)*Book Colln.*

HUSON, Thomas.**A breezy day.***Signed* Thos. Huson '79. Before letters.

("The Etcher", 1879, pl. 12.)

(6 x 8 $\frac{1}{4}$)

E. 1520-1904.

Another impression.

E. 1674-1904.

A farm in January.*Signed* Thos. Huson. 1880.

("The Etcher", 1880, pl. 19.)

(6 x 9)

E. 1545-1904.

A moorland bit.*Signed* Thos. Huson, 1880. Before letters.

("The Etcher", 1880, pl. 30.)

(6 x 8 $\frac{1}{4}$)

E. 1556-1904.

A Lancashire bye-road.*Signed* Thos. Huson 1880. Before letters.

("The Etcher", 1881, pl. 21.)

(5 $\frac{1}{4}$ x 8 $\frac{1}{4}$)

E. 1584-1904.

IBBETSON, Julius Caesar (1759-1817).

Etchings, by the late Julius Caesar Ibbetson, consisting of groups of cattle, in six plates; and groups of rustic figures, in eight plates. Published by Harvey and Darton, Gracechurch-street, London (1817).

In vol. (10 x 13 $\frac{1}{4}$)

E. 4128-4141 -1902.

INCHBOLD, John W. (1830-1888).**Mountain and Vale. J. W. Inchbold. 1885.**

A set of 21 plates, all with artist's signature and 'first proof' written in pencil. Before letters. E. 2140-2161-89.

[Meadows, with distant mountains beyond. As title-page, with inscription as above.]

(7 $\frac{1}{8}$ x 10)

E. 2140-89.

Dent du Midi.

(7 $\frac{1}{2}$ x 10 $\frac{1}{4}$)

E. 2153-89.

Clarens.

(7 $\frac{1}{8}$ x 10 $\frac{1}{4}$)

E. 2154-89.

Petit Bouverant, Chesiesp.

(10 $\frac{1}{8}$ x 7 $\frac{1}{4}$)

E. 2141-89.

[Studies of flowers and leaves.]	
($10\frac{3}{8} \times 7\frac{5}{8}$)	E. 2147-89.
Tomb of Sophia, daughter of James I: Westminster Abbey.	
($10\frac{1}{2} \times 7\frac{7}{8}$)	E. 2156-89.
Westminster Abbey.	
($10\frac{1}{8} \times 7\frac{1}{8}$)	E. 2142-89.
At Bruges.	
($10 \times 7\frac{1}{2}$)	E. 2158-89.
Les Avants.	
($7\frac{1}{2} \times 10\frac{1}{2}$)	E. 2161-89.
Thames.	
($7\frac{7}{8} \times 10\frac{1}{8}$)	E. 2144-89.
The Thames.	
($7\frac{1}{8} \times 10$)	E. 2146-89.
Montreux. 1881. [Monument by the side of Lake Geneva.]	
($7\frac{7}{8} \times 10\frac{1}{2}$)	E. 2151-89.
Montreux. [View looking down on the lake.]	
($7\frac{1}{2} \times 10$)	E. 2149-89.
Kensington Gardens.	
($7\frac{1}{8} \times 10$)	E. 2152-89.
Mountain mist and cloud from Chesiase.	
($10\frac{1}{8} \times 7\frac{1}{2}$)	E. 2157-89.
Aigle.	
($10\frac{3}{8} \times 7\frac{1}{2}$)	E. 2143-89.
Richmond. 1879.	
($6\frac{1}{8} \times 10\frac{1}{8}$)	E. 2155-89.
View on the Thames.	
($7\frac{1}{2} \times 10\frac{1}{8}$)	E. 2150-89.
Bouverie. 1884.	
($7\frac{1}{2} \times 10\frac{1}{2}$)	E. 2145-89.
Puteaux (?).	
($10\frac{1}{2} \times 7\frac{1}{2}$)	E. 2159-89.
[Castle of Chillon, Lake of Geneva.]	
($11\frac{1}{2} \times 14\frac{1}{2}$)	E. 2148-89.

In Westminster Abbey.

Signed J. W. Inchbold. Before letters.
 ("The Portfolio", vol. x, 1879.)
 ($9\frac{1}{2} \times 6\frac{1}{2}$)

Book Colln.

IRELAND, Samuel (-1800).

General James Ogletborpe.

Lettered S. Ireland del^d. et fecit. Died 30th June 1785 Aged 102,
etc.

(8½ × 6½)

22901.

JACKSON, John, R.A. (1778-1831).

[Portrait of Mr. Pitt.]

(3½ × 2½)

13484.

JACOMB-HOOD, George Percy."A gentle Knight was pricking on the plaine," &c. The
Faery Queen, Bk. I, Canto I.*Signed* P. Jacomb-Hood.

(7½ × 6½)

E. 356-95.

Another impression.

("The Portfolio", vol. XI, 1880.)

Book Colln.

The last evening in England.

Signed P. Jacomb-Hood aq. for.

(11½ × 7½)

E. 353-95.

Another impression.

("The Portfolio", vol. XII, 1881.)

Book Colln.

On the Bridgewater Canal.

Signed Bridgewater. P. Jacomb Hood Decr. 80. Before letters.

(9½ × 7½)

E. 354-95.

Another impression.

("The Portfolio", vol. XII, 1881.)

Book Colln.

Glass Bottle Blowing.

P. Jacomb Hood.

(7½ × 9½)

E. 356-95.

Another impression.

("The Portfolio", vol. XII, 1881.)

Book Colln.

Pay-day in a cotton-mill.

Signed P. Jacomb-Hood aq. for. Before letters.

("The Portfolio", vol. XII, 1881.)

(8½ × 10½)

Book Colln.

"At last him chaunst to meet upon the way A faithlesse Sarazin He had a fair companion of his way, A goodly lady clad in scarlot red . . . The knight of the Redcrosse . . . Gan fairely couch his speare & towards ride" — Faery Queen, Bk. I, Canto 2.

With the artist's signature in pencil.

($7\frac{1}{2} \times 8\frac{1}{2}$)

E. 359-95.

Another impression.

("The Portfolio", vol. XIII, 1882.)

Book Colln.

L'abreuvoir, Paris.

Signed G. P. H. (*monogr.*). Before letters.

($8\frac{3}{4} \times 11\frac{1}{4}$).

E. 357-95.

Another impression.

("The Portfolio", vol. XIV, 1883.)

Book Colln.

Una and the lion.

Signed P. Jacomb-Hood. *Inscribed* "His bloody rage aswaged with remorse", etc. Spenser's Faery Queene, Bk. I, Canto 3.

("The Etcher", 1882, pl. 27.)

($8 \times 5\frac{1}{4}$)

E. 1626-1904.

A Sketch on the Seine. (The first fish).

Signed P. Jacomb Hood Paris 83. *Lettered* English Etchings, Part. XL.

("English Etchings", vol IV, 1884, pl. 23.)

($7\frac{1}{2} \times 5$)

E. 1803-1904.

JOHNSON, Charles E.

The cliffs of Balmacara.

Signed C. E. Johnson. Before letters.

("The Etcher", 1883, pl. 4.)

($7\frac{3}{8} \times 5$)

E. 1639-1904.

JUNIOR ETCHING CLUB, THE.

Passages from the poems of Thomas Hood, illustrated by the Junior Etching Club. In thirty-four plates. London: Published by E. Gambart & Co., 25 Berners Street. 1858.

In vol. (17 \times 12)

E. 1364-1397-1904.

The etchings are catalogued in detail under the artists' names.

Passages from Modern English Poets. Illustrated by the Junior Etching Club. Forty-seven etchings. London: Published by Day and Son, (1862). Large paper copy.

In vol. (17 × 12½)

E. 1398-1444—1904.

Small edition.

(9½ × 7)

Book Colln

The etchings are catalogued in detail under the artists' names.

KAUFFMAN, Maria Anna Angelica, R.A. (1741-1807).

[A seated girl.]

Lettered A. M. Kauffman dipinto e inc: a Ven^a. 1766.

(8⅞ × 6½)

20343.

[Portrait of the artist.]

Lettered Angelica Kauffman fec Lon 1770.

(8⅞ × 6⅞)

E. 350-90.

L'Allegra.

Lettered Angelica Kauffman delint. et Sculpt. Published as the Act directs Nov^r. 1st. 1779 & to be had of Torre Printseller N^o. 44 Market Lane behind the Opera House London.

(10¼ × 8)

29513. A.

La Penserosa.

Lettered Angelica Kauffman delint. et Sculpt. Published as the Act directs Nov^r. 1st. 1779 & to be had of Torre Printseller N^o. 44 Market Lane behind the Opera House London.

(10¼ × 8)

29513. B.

Io. Winkelmann. Antiq. Pontif. et Prof. Graec. L. in Biblioth. Vatic.

Lettered Angelica Kauffman dipin. e inc. in Roma anno 1764. Published Oct. 1st. 1780.

(8⅞ × 6½)

E. 349-90.

KEENE, Charles S. (1823-1891).

C.=Pennell (J.). The Work of Charles Keene . . . to which is added a catalogue of his etchings by W. H. CHESSEON, 1897.

Cottage near Witley.

Before letters. Japan paper. (C. 1.)

(6⅞ × 4)

E. 1633-98.

Dunwich.

Signed C. K. Before letters. Japan paper. (C. 18.)
 (5½ × 7) E. 1631-98.

Lock on canal between Watford and King's Langley.

Before letters. Japan paper. (C. 30.)
 (3½ × 6) E. 1632-98.

Southwold Harbour.

Signed C. K. 1867. Before letters. (C. 32.)
 ("The Etcher", 1881, pl. 8.)
 (4⅓ × 6⅞) E. 1571-1904.

"The Lee-Shore", Stanza II. (C. 33.)

("Passages from the Poems of T. Hood, illustrated by the Junior
 Etching Club", 1858.)
 (6½ × 4½) E. 1377-1904.

Scene of the Plague in London, 1665. ("The Plague of
 London"—J. Wilson; "Scene of the Plague"—L. E.
 London). (C. 34).

("Passages from Modern English Poets illustrated by the Junior
 Etching Club", 1862, large paper ed.)
 (6½ × 4) E. 1420-1904.

Another state.

Lettered C. Keene. London, Published December 1st. 1861, by
 Day & Son, Lith. to the Queen.
 (In small edition of the above, 1862.) *Book Colln.*

KENNINGTON, T. B.

Grey hairs.

Signed T. B. K. Before letters.
 ("The Etcher", 1881, pl. 11.)
 (9⅓ × 7½) E. 1574-1904.

Zenophile.

Signed T. B. Kennington. Before letters.
 ("The Etcher", 1883, pl. 23.)
 (8½ × 6½) E. 1658-1904.

KER, H. B.

(Charles Henry Bellenden Ker, c. 1785-1871) ?

Hampton Wick.

Signed H. B. Ker. 1812. $(4\frac{1}{4} \times 6\frac{1}{8})$

27854.A.24.

Another impression.

27584.A.25.

Another impression.

("A Collection of fifty-three Prints . . . by G. and J. Smith of Chichester", p. 7.)

E. 4970-1903.

[Landscape : a river with trees on the right, a wooden post on the left ; in the distance, in centre, is a conical hill.]

H. B. Ker. 1812.

 $(4\frac{1}{8} \times 5\frac{1}{2})$

27854A.28.

[Landscape : a road running to the left among quarries ; a fringe of trees in the distance.]

Signed H. B. K. (*monogr.*). 1812. $(2\frac{3}{4} \times 4\frac{3}{8})$

27854.A.23.

[Landscape : a large oak-tree, with the trunk split down the front.]

Signed H. B. K. (*monogr.*) MDCCCXII. $(4\frac{1}{2} \times 5\frac{1}{2})$

27854.A.27.

Wimbledon Park. [A large tree in front, with a road and two figures beneath.]

Signed H. B. Ker *ft.* 1812. $(6 \times 4\frac{1}{2})$

27854.A.26.

Wimbledon Park. [A road among trees].

Signed H. B. Ker MDCCCXII. $(4\frac{1}{4} \times 6)$

27854.A.35.

Wimbledon Park. [A broken-down shed, with trees.]

Signed H. B. K. $(4\frac{3}{8} \times 5\frac{1}{4})$

27854A.29.

Another impression.

("A collection of fifty-three Prints . . . by G. and J. Smith of Chichester", p. 13.)

E. 4976-1903.

Wimbledon Park. [An open space among trees ; a single dark tree in the centre.]

Signed H. B. Ker. $(4\frac{1}{4} \times 6)$

27854.A.34.

Wimbledon Common. [The obelisk.]

Signed H. B. K. (*monogr.*).(1 $\frac{1}{2}$ × 5 $\frac{1}{8}$)

27854. A. 38.

[Landscape : a river with trees along the banks ; on the left side is an open shed with cottages beyond.]

Signed H. K. (*monogr.*).(4 $\frac{3}{4}$ × 6)

27854. A. 39.

[Landscape : a road descending into a hollow ; on the right is a single tree, and across some broken ground a row of trees with a fence in front.]

(4 $\frac{3}{4}$ × 6)

27854. A. 31.

[Landscape : quarried ground ; with a house and a clump of trees in the top right-hand corner.]

Signed H. B. Ker.(4 $\frac{1}{8}$ × 5 $\frac{1}{8}$)

27854. A. 30.

[Landscape : a high cottage and wharf on the left ; to the right a winding river, and distant country.]

Signed H. B. K. (*monogr.*).(3 $\frac{3}{8}$ × 4 $\frac{1}{4}$)

27854. A. 32.

[Landscape : trees and fields ; in the centre, a thatched cottage ; on the right, trees overhanging a high paling.]

(4 $\frac{1}{4}$ × 6 $\frac{1}{2}$)

27854. A. 33.

[Landscape : a wide expanse of broken ground, covered with bushes ; a range of hills in the distance.]

(3 × 7 $\frac{1}{2}$)

27854. A. 36.

[Landscape : a road winding to the right, with trees behind palings on either side ; a separate sketch on the left underneath.]

(5 $\frac{1}{4}$ × 3 $\frac{1}{4}$)

27854. A. 37.

KNIGHT, John Pescott (1803-1881).

The gypsy boy.

(" Etch'd Thoughts, by the Etching Club ", 1844.)

(4 $\frac{1}{8}$ × 3 $\frac{1}{4}$)

E. 1461-19)4

The peasant and the forest.

("Etched Thoughts, by the Etching Club", 1844.)

($6\frac{1}{2} \times 5\frac{1}{4}$)

E. 1476-1904.

Drinking song. Othello—Act 2, Scene 3. "And let me the canakin clink", etc.

Two etchings on one plate; at the top, pigs, a sword and mailed gloves: below, soldiers drinking.

("Songs and ballads of Shakespeare illustrated by the Etching Club", 1853.)

($1\frac{1}{8} \times 3\frac{1}{8}$) ($3\frac{1}{4} \times 5\frac{1}{16}$)

E. 1309-1904.

Another impression of the lower etching.

("Etching and Etchers", by P. G. Hamerton, 1st ed., 1868.)

Book Colln.

KNIGHT, John W. Buxton.**Hereford.**

Before letters.

("The Etcher", 1879, pl. 11.)

($7 \times 10\frac{1}{16}$)

E. 1519-1904.

Another impression.

E. 1673-1904.

Another impression.

("Selected Etchings", 1880.)

Book Colln.

The haymaker.

Before letters.

("The Etcher", 1880, pl. 13.)

($9\frac{1}{8} \times 6\frac{1}{16}$)

E. 1540-1904.

Eynsford.

Signed J. W. B. K. Before letters.

("The Etcher", 1883, pl. 8.)

($7\frac{1}{2} \times 10\frac{1}{2}$)

E. 1643-1904.

Winchelsea marsh.

("English Etchings", vol. v, 1885, pl. 28.)

($7\frac{1}{4} \times 10\frac{1}{4}$)

E. 1841-1904.

Spring hawthorn and sheep, Knole Park.

Signed J. W. B. K.

("English Etchings", vol. vii, 1886-8, pl. 27.)

($8 \times 10\frac{1}{4}$)

E. 1893-1904.

LANDSEER, Sir Edwin Henry, R.A. (1802-73).

Etchings by Edwin Landseer. Published by E. Gambart & C^o.
London, 1848.

All before letters; on India paper.

N^o. 1. The return from deer stalking.

($9\frac{1}{8} \times 13\frac{1}{8}$)

28704.A.

Another impression: "First Proof".

399.

N^o. 2. Game card.

(6×9)

28704.B

An earlier state, before the ruled lines.

13476.a.

A later state, with heading "Woburn Abbey, 1827". (This has been filled up in ink with the record of a week's shooting).

13475.

N^o. 3. Game card.

($6 \times 8\frac{1}{8}$)

28704.C.

An earlier state, before the lines.

13476.b.

N^o. 4. Landscape. [A doorway under a tree; in front, water with a swan.]

Signed E. L.

($4\frac{1}{8} \times 6\frac{1}{8}$)

28704.D.

Two proofs, before the number at top right-hand corner.

13473. & 402.a.

N^o. 5. The sweeps.

Signed E. L.

($5\frac{1}{8} \times 8\frac{1}{8}$)

28704.E.

Proof, before the number at top right-hand corner.

398.

N^o. 6. The frog.

Signed E. L. 1822.

($6\frac{1}{8} \times 8\frac{1}{8}$)

28704.F.

Proof, before the number at top right-hand corner.

392.

N^o. 7. Low life.

($6\frac{1}{8} \times 8\frac{1}{8}$)

28704.G.

Proof, before the number at top right-hand corner.

397.

N^o. 8. The traveller's rest.

($3\frac{1}{8} \times 4\frac{1}{8}$)

28704.H.

Proof, before the number at top right-hand corner.

13474.

N^o. 9. The mountain torrent.

Signed E. L.

($3\frac{1}{8} \times 5\frac{1}{8}$)

28704.I.

N^o. 10. The watchman.

Signed E. L. 1825.

($3\frac{1}{8} \times 5\frac{1}{8}$)

28704.J.

Proof, before the number at top right-hand corner.

12966.

N^o. 11. The four dogs.*Signed* E. L. 1825. $(8\frac{1}{4} \times 5\frac{1}{4})$

28704. K.

Proof, before the number at top right-hand corner. 391.

N^o. 12. The donkeys.*Signed* E. L. 1824.

[Old horses.]

Signed E. L. 1821.

The two on one plate.

 $(8\frac{1}{4} \times 5\frac{1}{4})$

28704. L.

Proof, before the number at top right-hand corner. 400.

N^o. 13. The ladies' pets.*Signed* E. L. 1823. $(6\frac{7}{8} \times 8\frac{7}{8})$

28704. M.

Proof, before the number at top right-hand corner. 395.

N^o. 14. The beggar.*Signed* E. L. 1824. $(6\frac{7}{8} \times 8\frac{7}{8})$

28704. N.

Proof, before the number at top right-hand corner. 393.

No. 15. The warren.

Signed E. L. 1826. $(7\frac{1}{4} \times 9\frac{1}{4})$

28704. O.

Proof, before the number at top right-hand corner. 389.

No. 16. The eagle.

Signed E. L. 1825. $(6\frac{1}{4} \times 11\frac{1}{4})$

28704. P.

Proof, before the number at top right-hand corner. 396.

No. 17. Shepherd's dog.

Signed E. L. 1824. $(8\frac{7}{8} \times 11\frac{1}{4})$

28704. Q.

Proof, before the number at top right-hand corner. 388.

(This state was retouched by J. Landseer, the artist's father.)

Early state, before the background etc. 387.

[Dog beside a bowl.]

Signed E. L. 1824. Before letters. India paper. $(5\frac{1}{4} \times 8\frac{1}{4})$

18092.

LANE, Richard James, A.R.A. (1800-1872).

[Etched diagram showing the strength of the Dutch mordant.]

Signed R. J. L. June 1865. $(2\frac{1}{4} \times 5)$

21162.

LAPORTE, John (1761-1839).

Studies of Trees. (A drawing-book containing 56 soft-ground etchings.) Published by T. Simpson, St. Paul's Church Yard, and Darling and Thompson, Gt. Newport Street, London, 1798-1801.

In vol. (15 × 21)

E. 112-167-1904.

LAW, David (1831-1902).

The Tin Ghaut, Whitby.

Before letters.

("The Etcher," 1879, pl. 13.)

(11 $\frac{7}{8}$ × 8)

E. 1521-1904.

Another impression.

E. 1675-1904.

Fishing boats off Hastings.

Signed D. Law. Before letters.

("The Etcher," 1880, pl. 12.)

(7 $\frac{1}{4}$ × 9 $\frac{1}{8}$)

E. 1539-1904.

Clewer.

Signed D. Law. Before letters.

("The Etcher," 1882, pl. 16.)

(3 $\frac{3}{8}$ × 5 $\frac{1}{8}$)

E. 1615-1904.

Moorland, Perthshire.

Signed D. Law July 9th '81. Before letters.

("The Etcher," 1882, pl. 32.)

(4 $\frac{1}{8}$ × 6 $\frac{1}{8}$)

E. 1631-1904.

Callander.

Signed D. Law. Before letters.

("The Portfolio," vol. XI, 1880.)

(7 $\frac{3}{4}$ × 10 $\frac{3}{8}$)

Book Colln.

Lancaster.

Signed D. Law. Before letters.

("The Portfolio," vol. XII, 1881.)

(7 $\frac{7}{8}$ × 10 $\frac{3}{8}$)

Book Colln.

Coniston.

Signed D. Law. Before letters.

("The Portfolio," vol. XII, 1881.)

(7 $\frac{7}{8}$ × 10 $\frac{3}{8}$)

Book Colln.

8976.

N

After the Festa.

Signed D. Law. Before letters.

("Magazine of Art", 1900: premium plate.)

(10 $\frac{1}{8}$ × 7 $\frac{5}{8}$)

E. 51-1900.

Dittisham on the Dart.

Signed D. Law. Before letters.

("Magazine of Art", 1900: premium plate.)

(7 $\frac{1}{16}$ × 11)

E. 1324-1900.

LAW, E.

The Avon near Stratford.

Signed E. Law. Before letters.

("The Portfolio," vol. XIX, 1888.)

(4 $\frac{7}{8}$ × 8 $\frac{1}{2}$)*Book Colln.***LAWLESS, Matthew James (1836-1864).**

The drummer. ("The Drum"—Professor W. Smythe; "The Drum"—J. Scott.)

Signed M. J. L. (*monogr.*) 1859.

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(6 × 3 $\frac{7}{8}$)

E. 1399-1904.

Another state.

Lettered M. J. Lawless. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

Sisters of Mercy. ("The Sister of Mercy"—G. Griffin; "The Sister of Charity"—A. Watts.)

Signed M. J. Lawless 1859.

("Passages from Modern English Poets, illustrated by the Junior Etching Club," 1862, large paper ed.)

(4 × 5 $\frac{5}{16}$)

E. 1409-1904.

Another state.

Lettered M. J. Lawless. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The bivouac. ("The Bivouac"—J. Malcolm; "The Bivouac"—W. M. Praed.)

Signed M. J. Lawless, 1859.

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(5 × 7)

E. 1428-1904.

Another state.

Lettered M. J. Lawless. London, Published December 1st. 1861,
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The little shipwrights. ("The Little Shipwright"—G. Crabbe;
"The Young Boat-Builder"—Anon.)

Signed M. J. Lawless 1859.

("Passages from Modern English Poets illustrated by the Junior
Etching Club," 1862, large paper ed.)

($3\frac{1}{8} \times 2\frac{1}{4}$)

E. 1434-1904.

Another state.

Lettered M. J. Lawless. London, Published December 1st. 1861,
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

LAWRENCE, Sir Thomas, P.R.A. (1769-1830).

[Portrait of a lady seated on a chair, turned to right; her
arms folded, and a paper in her left hand: in style of
Romney.]

With pencil note, "Supposed Etching by Sir Tho^s. Lawrence."

$9\frac{1}{8} \times 7\frac{1}{8}$)

13486.

LEGROS, Alphonse.

See Catalogue of Modern Etchings of the Foreign Schools; and also
Catalogue of the Ionides Collection, which contains a large number
of etchings by Legros received since the publication of the former
volume.

LEWIS, Arthur James.

Ode: "Autumn," Stanza I.

("Passages from the Poems of T. Hood, illustrated by the Junior
Etching Club," 1858.)

($4\frac{1}{2} \times 7$)

E. 1389-1904.

"Ode to the Moon," Stanzas I. and VII.

("Passages from the Poems of T. Hood, illustrated by the Junior
Etching Club," 1858.)

($5 \times 6\frac{1}{8}$)

E. 1393-1904.

A spring morning. ("A Spring Morning"—W. Wordsworth;
"Spring"—W. C. Bryant; "A Spring Morning"—R.
Bloomfield; "Signs of Spring"—J. Clare.)

("Passages from Modern English Poets illustrated by the Junior
Etching Club," 1862, large paper ed.)

($3\frac{1}{8} \times 4\frac{1}{8}$)

E. 1417-1904.

Another state.

Lettered A. J. Lewis. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

Spring in the meadows. [On the same sheet as the last plate ; to illustrate poems as above.]

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

($4\frac{1}{8} \times 7$)

E. 1418-1904.

Another state.

Lettered London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The cornfield. ("The Cornfield"—M. Howitt ; "The Harvest Home"—T. H. Bayley.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

($5\frac{1}{8} \times 8\frac{1}{8}$)

E. 1435-1904.

Another state.

Lettered A. J. Lewis. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The path through the forest. ("The Greenwood"—W. Howitt ; "The Forest"—R. M. Milnes ; "Noon"—Rev. G. Croly.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

($4\frac{7}{8} \times 3\frac{1}{8}$)

E. 1438-1904.

Another state.

Lettered A. J. Lewis. London, Published December 1st, 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

LEWIS, Charles George (1808-1880).

A woodland dell.

("Etch'd Thoughts, by the Etching Club", 1844.)

($5\frac{1}{4} \times 3\frac{3}{4}$)

E. 1446-1904.

LEWIS, Frederick Christian (1779-1856).

See GIRTIN (T.). A Selection of Twenty of the Most Picturesque Views in Paris, 1802. (Thirteen are aquatinted by F. C. L.)

Scenery of the River Dart, being a Series of Thirty-five Views . . . drawn and engraved by F. C. Lewis. Published June 1, 1821, by F. C. Lewis, 9 Southampton Row, Paddington, etc.

Aquatints (with 3 etched vignettes).

In vol. (15 $\frac{3}{4}$ × 11) *Plates* (7 $\frac{3}{8}$ × 10) E. 5659-5697-1904.

Frontispiece, with vignette—Staverton Ford. With title: F. C. Lewis's Picturesque Scenery on the River Dart, Devon. In Thirty Five Plates and Three Vignettes. price 2 L. 8. bds.
(5 × 5 $\frac{3}{4}$) E. 5659-1904.

Title-page; with vignette—Source of the Dart.

Signed F. C. L. fecit.

(4 $\frac{3}{8}$ × 6 $\frac{1}{4}$) E. 5660-1904.

Etched introduction; with vignette—New Prison, Dartmoor.

Signed F. C. L. fecit.

(3 $\frac{1}{4}$ × 8) E. 5661-1904.

Later state, the plate re-worked. (In "Scenery on the Devonshire Rivers": See below — E. 5633-5658.) E. 5658-1904.

No. 1. Scene on the River Dart from Whistman's Wood, including Two Bridges—Holme Moor—Sir T. Tyrwhitt's and, position of New Prison on the right.

Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1821.

E. 5662-1904.

Later state, the plate re-worked.

E. 5667-1904.

No. 2. Dartmeet Bridge.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London, 1820.

E. 5663-1904.

Later state, the plate re-worked.

E. 5665-1904.

No. 3. Scene from Cumston. The property of Sir B. Wrey, Bart.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.

E. 5664-1904.

Later state, the plate re-worked.

E. 5641-1904.

No. 4. Roebrook from Langermarsh. The property of Sir B. Wrey, Bart.

Lettered Drawn Eng^d & Pub^d. by F. C. Lewis, London 1820.

E. 5665-1904.

No. 5. Scene from Benshe Tor (Twilight). The property of Sir B. Wrey, Bart.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.

E. 5666-1904.

Later state, the plate re-worked—"Dartmoor near Holne".

E. 5566-1904.

No. 6. Benshe Tor. The property of Sir B. Wrey Bart.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London

1820.

E. 5667-1904.

- N^o. 7. Scene from Wells-Foot Wood. The property of Sir B. Wrey Bart.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5668-1904.
 Later state, the plate re-worked ;—"The River Dart, near Holne". E. 5639-1904.
- N^o. 8. Handford. The property of the R^t. Hon^{ble}. Lord Ashburton.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, 1820. E. 5669-1904.
- N^o. 9. Scene from the window of Holne Cottage. The property of Sir B. Wrey Bart.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5670-1904.
 Later state, the right half of the plate only, re-worked—"Holne Chase". E. 5570-1904.
- N^o. 10. Marks Ridge. The property of Sir B. Wrey, Bart.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5671-1904.
 Later state, the plate re-worked. E. 5637-1904.
- N^o. 11. Scene below Holne Cottage. The property of Sir B. Wrey, Bart.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5672-1904.
- N^o. 12. Liegh Tor from the Fir Marsh near Holne Cottage. The property of Sir B. Wrey, Bart.
Lettered From a Drawing by Mrs. Calmady. Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5673-1904.
- N^o. 13. Holne Cottage from the river.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5674-1904.
 Later state, the plate re-worked. E. 5636-1904.
- N^o. 14. New Bridge looking down the river.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5675-1904.
- N^o. 15. New Bridge from Spitchwick Cross.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5676-1904.
 Later state, right half of the plate only, re-worked. E. 5582-1904.
- N^o. 16. Spitchwick Lodge from Holne Chace. The property of Sir B. Wrey, Bart.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5677-1904.
 [The same plate, entirely altered, with title "At Endsleigh".] E. 5575-1904.
- N^o. 17. The junction of the river Weber with the Dart.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820. E. 5678-1904.

- No. 18. Buckland Rock. The property of E. P. Bastard Esq^r.
M.P.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5679-1904.
Later state, the plate re-worked. E. 5640-1904.
- No. 19. Scene from Buckland Rock.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5680-1904.
Later state, the plate re-worked. E. 5652-1904.
- No. 20. Part of Buckland from Holly Chace. The property of
E. P. Bastard Esq^r. M.P.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5681-1904.
- No. 21. Holne Bridge.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5682-1904.
Later state, the plate re-worked. E. 5646-1904.
- No. 22. Dart Bridge and Buckfastleigh Church.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5683-1904.
- No. 23. Austin's Bridge and Buckfastleigh.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5684-1904.
- No. 24. Staverton Bridge and Dartington.
Lettered From a Drawing by the late A. Champernowne Esq^r.
Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5685-1904.
- No. 25. Dartington. The property of A. Champernowne Esq^r.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5686-1904.
- No. 26. Totness.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5687-1904.
- No. 27. Sharpham, the residence of Cap^t. Bastard, R.N., M.P.,
from the property of his Grace the Duke of Somerset.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5688-1904.
- No. 28. Dittisham.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5689-1904.
- No. 29. Sandridge Woods. From the grounds of R. W. Newman
Esq^r. M.P.
Lettered From a Sketch by Miss Snow. Drawn, Eng^d. & Pub^d.
by F. C. Lewis, London 1820. E. 5690-1904.
- No. 30. Scene at Watton Court. The property of H. Studdy
Esq^r.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5691-1904.

- Nº. 31. Dartmouth and the mouth of the Dart from Mount Boon.
The residence of Lt. Coll. Seale.

Lettered From a Sketch by M^{rs}. Seale. Drawn, Eng^d. & Pub^d.
by F. C. Lewis, London 1820. E. 5692-1904.

- Nº. 32. Fire at Dartmouth, 25th. Augst, 18.0. Scene from
Paradice (*sic*) Garden.

Lettered From a Drawing by A. H. Holdsworth Esq^r. Eng^d.
& Pub^d. 1821 by F. C. Lewis. E. 5693-1904.

- Nº. 33. Dartmouth Castle.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1820.
E. 5694-1904.

- Nº. 34. Kings-Ware Old Castle, with a Merchant Brig entering
Dartmouth Harb^{our} with the Wind Sth.

Lettered From a Drawing by A. H. Holdsworth Esq^r. Eng^d.
& Pub^d. by F. C. Lewis, London 1820. E. 5695-1904.

- Nº. 35. Kings Weare & Dartmouth Castles.

Lettered From a Sketch by A. Holdsworth Esq^r. Drawn,
Eng^d & Pub^d. by F. C. Lewis, London 1821. E. 5696-1904.

- [Extra plate without number.] The Range, the Road-stead at the
mouth of the Dart.

Lettered F. C. L. del et sculp. The Plates Printed by M^c.
Queen & C^o.

(5½ × 7½) E. 5697-1904.

The Scenery of the Rivers Tamar and Tavy, in forty-seven
subjects . . . Drawn and Engraved by F. C. Lewis. London :
Published by John and Arthur Arch, Cornhill; and R.
Triphook, Old Bond Street. 1823.

In vol. (14½ × 11½) E. 5698-5738-1904.

- Nº. 1. Source of the Tamar. Nº. 1. Source of the Tavy.

The two on one plate, as title-page, with lettering :—Scenery
of the River Tamar and the River Tavy . . . drawn &
engraved by F. C. Lewis . . . Published June 1, 1823, by F.
C. Lewis . . . J. & A. Arch . . . & R. Triphook . . . London.
(10 × 7½) E. 5699-1904.

- Nº. 2. First bridge on the Tamar, called Tamar bridge, one mile
from its source.

On page with dedication "To His Grace the Duke of Bedford",
etc.

(4½ × 7½) E. 5698-1904.

- Tamar Nº. 3. Tamerton. 15 Miles from the source.

(4 × 6½) E. 5700. A-1904.

4. Werrington Park. From the Tamar.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(4½ × 6½) E. 5700. B-1904.

Later state, the plate re-worked, with aquatint.

E. 5586-1904.

Tamar N^o. 5. In Werrington Park. Property of the Duke of Northumberland.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(10 × 7½) E. 5701-1904.

Tamar N^o. 6. In Werrington Park.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(6½ × 10½) E. 5702-1904.

Tamar N^o. 7. Launceston.

Lettered F. C. L. del et sculp.
(6¼ × 9¼) E. 5703-1904.

8. Poulaton Bridge and Launceston.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(7 × 9½) E. 5704-1904.
Later state, the plate re-worked. E. 5569-1904.

Tamar N^o. 9. Cartha Martha Rocks. Property of Jⁿ. Gould Esq^r. from the Duke of Bedford's Grounds.

Lettered Drawn, Engraved & Pub^d. by F. C. Lewis, London 1823.
(7½ × 10¼) E. 5705-1904.

Tamar N^o. 10. Endsleigh Cottage and grounds. Property of the Duke of Bedford.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(6½ × 10⅞) E. 5706-1904.

Tamar N^o. 11, 12. In the Duke of Bedford's Grounds.

2 plates on one sheet. *Lettered* Drawn, Eng^d. & Published by F. C. Lewis, London 1823.
(4¼ × 6¼) (4⅞ × 6¼) E. 5707, 5708-1904.

Tamar N^o. 13. Endsleigh Cottage.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(7½ × 9½) E. 5709-1904.

Tamar N^o. 14. Swiss Cottage. In the grounds of the Duke of Bedford.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(7½ × 10¼) E. 5710-1904.
Later state, the plate re-worked, with aquatint. E. 5634-1904.

Tamar N^o. 15. Endsleigh Cottage and Grounds. From a Seat under the Rock. The property of the Duke of Bedford.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
(7½ × 10½) E. 5711-1904.

Tamar N^o. 16. Horse bridge.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London, 1823.
(7½ × 10¼) E. 1572-1904.

Tamar No. 17. Windings of the Tamar. From the Callington Road.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
($7\frac{1}{2} \times 10\frac{1}{4}$) E. 5713-1904.

Tamar No. 18. New Bridge.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
($6 \times 10\frac{1}{4}$) E. 5714-1904.

Tamar No. 19. Morwell Rocks & Wier Head. Property of the Duke of Bedford.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London, 1823.
($7\frac{1}{2} \times 10\frac{1}{4}$) E. 5715-1904.

Tamar No. 20. Cotele Grounds. Property of the Earl of Mt. Edgcumbe.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
($7\frac{1}{2} \times 10^2$) E. 5716-1904.

Later state, the plate re-worked, with aquatint. E. 5642-1904.

Tamar No. 21. Pentlie Castle. Residence of Jⁿ. Tillie Caryton Esq^r.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London, 1823.
($5\frac{5}{8} \times 10\frac{1}{2}$) E. 5717-1904.

Tamar No. 22. Hamouse—Plymouth Dock & Mt. Edgcumbe. From Mr. Buller's at Saltash.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
($7\frac{1}{2} \times 10\frac{1}{4}$) E. 5718-1904.

Tamar No. 23. The Breakwater.

With plan on a slip of paper inserted.
($4\frac{3}{8} \times 9\frac{1}{4}$) E. 5719, 5720-1904.

24. Mt. Edgcumbe & Nicolas Island taken from the Citadel.

Lettered F. C. Lewis del. et sc. On the same plate with the above.

($3\frac{1}{8} \times 9\frac{3}{8}$) E. 5721-1904.
Later state, the plate re-worked. E. 5588-1904.

No. 1. Source of the Tavy. See above :-No. 1. Source of the Tamar.]

E. 5699-1904.

No. 2. Tavistock.

On page with dedication "To the Most Noble the Marquis of Tavistock", etc.

($10\frac{1}{4} \times 7\frac{3}{8}$) E. 5722-1904.

Tavy No. 3. Tavy Cleave.

Lettered F. C. L. del et sculp.
($6\frac{7}{8} \times 9\frac{1}{8}$) E. 5723-1904.

Later state, the plate re-worked. E. 5584-1904.

4. Near Mary Tavy.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(7 × 9 $\frac{1}{2}$)

E. 5724-1904.

Later state, the plate re-worked—"On the River Tavy".

E. 5577-1904.

Tavy No. 5. Hill Bridge.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(7 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 5725-1904.

Later state, the plate re-worked.

E. 5654-1904.

Tavy No. 6. Near Mary Tavy. Property of Jⁿ. Buller Esq^r.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(6 $\frac{1}{2}$ × 10)

E. 5726-1904.

Later state, the plate re-worked—"On the River Tavy".

E. 5656-1904.

Tavy No. 7. Near Mary Tavy. Property of John Buller Esq^r.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London, 1823.

(7 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 5727-1904.

Later state, the plate re-worked—"On the River Tavy".

E. 5644-1904.

Tavy No. 8. Peter Tavy.

(8 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 5728-1904.

9. Mill at Peter Tavy. Property of the Rev^d. E. A. Bray.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(8 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 5729-1904.

Later state, the plate re-worked.

E. 5649-1904.

Tavy No. 10. Mount Tavy. Property of J. Carpenter Esq^r.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(7 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 5730-1904.

Tavy No. 11. Tavistock. From Mount Tavy.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

E. 5731-1904.

Tavy No. 12. Tavistock.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(6 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

E. 5732-1904.

Tavy No. 13. Higher Blackmoor-Ham-Wood. Property of the Duke of Bedford.

Lettered F. C. L. del. et sculp.

(6 $\frac{1}{2}$ × 8 $\frac{1}{2}$)

E. 5733-1904.

Tavy 14. Denham Bridge.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.

(6 $\frac{1}{2}$ × 8 $\frac{1}{2}$)

E. 5734-1904.

Later state, the plate re-worked.

E. 5583-1904.

Tavy No. 15. Buckland Abbey Grounds—and Saltash in distance. Property of Sir Trayton F. Elliott Drake, Bart.

Lettered F. C. L. del. et sculp.

(7 $\frac{1}{2}$ × 9)

E. 5735-1904.

Later state. the plate re-worked.

E. 5576-1904.

16. Junction of the Tavy & Tamar. From above Maristow.
Lettered F. C. L. del. et sculp.
 ($7\frac{1}{8} \times 9$) E. 5736-1904.
 Later state, the plate re-worked. E. 5647-1904.
- Tavy N^o. 17. Maristow. Residence of Sir Masseh Lopes, Bart.
 M.P.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis, London 1823.
 ($7\frac{1}{2} \times 10\frac{3}{8}$) E. 5737-1904.
18. At Crowndale on the Tavy a mile from Tavistock.
- 19, 22. Remains of Tavistock Abbey.
20. Beer Ferris.
21. Entrance to Refectory at Tavistock.
23. Old Arch in the Rev^d. E. A. Bray's Garden.
 18-23 all on one sheet. E. 5738-1904.

Scenery of the River Exe, Devon, in thirty plates. Drawn
 and engraved by F. C. Lewis.

London: Published for F. C. Lewis, 12 Charlotte Street, Rath-
 bone-Place, by John and Arthur Arch, Cornhill. February,
 1827.

On the cover in ink: "Rev^d. T. J. Jackson from F. C. Lewis".
 Proofs on India paper, with lettering: "Drawn, Eng^d. & Pub^d.
 by F. C. Lewis, 1827."

In vol. ($18 \times 12\frac{1}{2}$) E. 353-380-1896.

Source of the Exe. A heron rising. (With dedication to Sir T.
 Dyke Acland).

($10\frac{3}{8} \times 6\frac{3}{8}$) E. 353-1896.
 Later state, as vignette on title-page of "Scenery on the
 Devonshire Rivers." E. 5633-1904.

1. Exeford.
 ($6\frac{7}{8} \times 8\frac{3}{8}$) E. 354-1896.
2. Winsford.
 (7×9) E. 355-1896.
 Later state, the plate re-worked, with aquatint. E. 5635-1904.
3. Chilly Bridge.
 (7×9) E. 356-1896.
4. Near Hele Bridge.
 ($8\frac{7}{8} \times 6\frac{3}{8}$) E. 357-1896.
- 5, 6. The Exmoor at Simmon's Bath; The Exmoor at Withy
 pool near the source of the Exe.
 Two on one plate.
 ($6\frac{1}{2} \times 10\frac{1}{8}$) E. 358-1896.

7. Bradley, on the Barle.
(7 × 9) E. 359-1896.
8. Tar Steps, on the Barle.
(6 $\frac{7}{8}$ × 8 $\frac{3}{4}$) E. 360-1896.
Later state, the plate re-worked. E. 5645-1904.
9. Marsh Bridge, near Dulverton, on the Barle.
(7 × 9) E. 361-1896.
10. Dulverton and Pixton; the Earl of Caernarvon's.
(7 × 9) E. 362-1896.
11. Lord Rolle's Woods, and the Exe Bridge.
(6 $\frac{7}{8}$ × 8 $\frac{3}{4}$) E. 363-1896.
12. Okeford Bridge.
(6 $\frac{7}{8}$ × 8 $\frac{3}{4}$) E. 364-1896.
Later state, the plate re-worked. E. 5648-1904.
13. Westbrook Wood. Property of Daniel Badcock Esq^r.
(6 $\frac{7}{8}$ × 8 $\frac{3}{4}$) E. 365-1896.
14. Cove Cliff.
(6 $\frac{1}{2}$ × 8 $\frac{3}{4}$) E. 366-1896.
The plate re-worked and altered—"On the River Tamar, at
Endsleigh." E. 5579-1904.
15. Cove Bridge and Studeley Woods. Near Tiverton.
(7 × 9) E. 367-1896.
16. Tiverton, from the Bridge.
(6 $\frac{1}{2}$ × 7 $\frac{3}{4}$) E. 368-1896.
17. Tiverton, looking over from Colypriest.
(7 × 9) E. 369-1896.
18. Bickleigh, from near the Rev^d. J. W. Carew's.
(7 × 9) E. 370-1896.
19. Bramford Speake.
(7 × 9) E. 371-1896.
Later state, the plate re-worked. E. 5567-1904.
20. Killerton, from the Exe; the Seat of Sir Tho^s. D. Acland
B^t. M.P.
Sir Tho^s. Acland B^t. delin. Eng^d. & Pub^d. by F. C. Lewis,
1827.
(6 $\frac{3}{4}$ × 8 $\frac{3}{4}$) E. 372-1896.
21. Scene from Pynes, the Seat of Sir Stafford Northcote B^t.
(6 $\frac{3}{4}$ × 8 $\frac{3}{4}$) E. 373-1896.
22. Exeter.
Lettered Drawn, Etch^d. & Pub^d. by F. C. Lewis, from a
Sketch by F. Stevens, 1827.
(6 $\frac{1}{2}$ × 8 $\frac{3}{4}$) E. 374-1896.

23. On the River Exe near Exeter; Exeter from the Banks of the Canal; Exeter from the Oakhampton Road.

Lettered Drawn by F. Stevens. *Etchd. & Pubd.* by F. C. Lewis, 1827. Three on one plate.

($5\frac{1}{8} \times 11\frac{1}{8}$)

E. 375-1896.

24. Exeter; Exeter from the Quay Bridge; Quay Bridge Exeter.

Lettered Drawn by the late F. Stevens. *Etchd. & Pubd.* by F. C. Lewis, 1827. Three on one plate.

($5\frac{1}{8} \times 11\frac{1}{8}$)

E. 376-1896.

25. Nutwell Grounds. The Residence of Sir Trayton F. E. Drake Bart.

($6\frac{1}{8} \times 10$)

E. 377-1896.

26. Lympstone on the Exe, from Haldown.

Lettered Engraved by F. C. Lewis, from a drawing by J. W. Abbott Esq^r.

($6\frac{3}{8} \times 8\frac{3}{8}$)

E. 378-1896.

27. Exmouth from Mamhead grounds. The Residence of R. W. Newman Esq^r.

($6\frac{1}{2} \times 10\frac{1}{2}$)

E. 379-1896.

28. Remains of Barle Abbey, near Hele Bridge; Remains of Bickleigh Court, the Birthplace of Bamfylde Moore Carew, below Tiverton.

Two on one plate.

($11\frac{1}{8} \times 7$)

E. 380-1896.

Scenery on the Devonshire Rivers . . . illustrated by a series of sketches and studies . . . painted and engraved by F. C. Lewis. London, 1845. 26 plates.

In vol. ($17 \times 11\frac{1}{2}$) .

E. 5633-5658-1904.

Most of the plates appear in the earlier volumes on the Dart, Tamar, Tavy and Exe, and are catalogued above. All these plates have been re-worked and considerably altered. The etchings not contained in the above volumes are as follows:—

Okehampton Castle.

Lettered Drawn Engd. & Pubd. by F. C. Lewis, 1843. From his original picture in the Collection of B. B. Cabbell Esq^r. On the river Okement.

($7\frac{1}{8} \times 10\frac{1}{8}$)

E. 5638-1904.

At Okehampton.

Lettered Drawn Engd. & Published by F. C. Lewis, 1843.

(7×9)

E. 5643-1904.

In the grounds of His Grace the Duke of Bedford.

Lettered Pubd. by F. C. Lewis 1843, 53, Charlotte St. Portland Place. Painted by F. C. Lewis, & Etched from the original Picture in the Collection of His Grace the Duke of Bedford. On the River Tamar.

(8×10)

E. 5650-1904.

Mill near Bridestow in the Grounds of C. Hamlyn Esq^r.

Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1843. His picture in the Collection of F. Darby Esq^r. On the River Okement.

(6 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

E. 5653-1904.

On the River Okement.

Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1843. His Picture in the Collection of The Rev^d. E. Coleridge.

(7 $\frac{3}{8}$ × 10)

E. 5655-1904.

Scenery of the Rivers of England and Wales. London (1845-6).
3 parts in 1 vol. 68 plates.

(17 × 12)

E. 5565-5632-1904.

Some of the plates of Part I. appear in the early volumes, and are catalogued above. For this set they have been re-worked and considerably altered. The remaining plates are as follows:--

Part I. Illustrated by 24 Painter's Etchings.

Two vignettes on title page—In the Grounds of E. V. Digby Esq. near Sherbour.—In Hampton Court Garden.

(10 $\frac{7}{8}$ × 7)

E. 5565-1904.

4. At Bethgelert.

Lettered Drawn, Eng^d. & Pub. by F. C. Lewis 1846.

(5 $\frac{3}{8}$ × 8 $\frac{3}{8}$)

E. 5568-1904.

7. At Bethgelert.

Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1845. In the Collection of John Fairlie Esq.

(6 $\frac{1}{4}$ × 10)

E. 5571-1904.

8. Near Festiniog.

Lettered F. C. Lewis fecit.

(7 $\frac{3}{8}$ × 6 $\frac{3}{8}$)

E. 5572-1904.

9. Near Tavistock.

Lettered Drawn, Engraved & Pub^d. by F. C. Lewis 1845.

The Picture in the Collection of B. B. Cabbell Esq^r.

(6 $\frac{3}{8}$ × 7 $\frac{1}{8}$)

E. 5573-1904.

10. The Mew Stone. From Langdon.

Lettered Painted Eng^d. & Pub. by F. C. Lewis 1843. The Picture in the Possession of F. C. Lewis.

The plate originally used for "Windings of the Tamar."
(Tamar series, No. 17.)

(7 $\frac{1}{2}$ × 10 $\frac{3}{8}$)

E. 5574-1904.

14. At Langdon.

Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis, London 1846.

The Sketch in the Possession of F. C. Lewis.

(7 $\frac{3}{8}$ × 10 $\frac{3}{8}$)

E. 5578-1904.

16. At Dartington. In the Grounds of H. Champernowne Esq.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1845.
 (7 × 9) E. 5580-1904
17. Berry Pomeroy Castle.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1845. In the Possession of F. C. Lewis.
 (6 $\frac{7}{8}$ × 8 $\frac{1}{4}$) E. 5581-1904.
21. Okehampton.
Lettered . . . 1842. The Original in the Possession of Rev^d. F. Huish.
 (7 $\frac{3}{4}$ × 10 $\frac{3}{4}$) E. 5585-1904.
23. Near Okehampton. From Mr. Lethbridge's Garden.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1846.
 (7 × 8 $\frac{1}{4}$) E. 5587-1904.

Part 2nd. Illustrated by 20 Painter's Etchings.

Vignette on title page.—Forty Hill, Enfield.

- (7 × 7 $\frac{3}{4}$) E. 5589-1904.
2. In Northwick Park.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1846. The Sketch in the Possession of F. C. Lewis.
 (7 × 9) E. 5590-1904.
3. Old trees at Northwick.
Lettered F. C. Lewis fecit.
 (5 $\frac{1}{16}$ × 7) E. 5591-1904.
4. In Northwick Park.
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1845. The Picture in the Collection of the R^t. Hon. Lord Northwick.
 (7 $\frac{5}{16}$ × 10 $\frac{1}{4}$) E. 5592-1904.
5. Arundell Castle.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1845.
 (7 × 8 $\frac{1}{4}$) E. 5593-1904.
6. Oxford, from Headington Hill.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1846. The Original in the Collection of Rev^d. H. Wellesley.
 (7 × 9) E. 5594-1904.
 Compare the water-colour drawing by F. C. Lewis, in the Dyce Collection—N^o. 969.
7. At Betws Garman.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1846.
 (5 $\frac{1}{2}$ × 7 $\frac{1}{4}$) E. 5595-1904.
8. Falls at Penmachno.
Lettered Painted Eng^d. & Pub. by F. C. Lewis 1845. In the Collection of the Rev. E. B. Lewis.
 (10 × 7) E. 5596-1904.

9. River Dart.
Lettered F. C. Lewis fecit.
 $(8\frac{1}{2} \times 5\frac{1}{4})$ E. 5597-1904.
10. At Mallwyd, N. Wales, on the River Dee.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1846. The
Sketch in the Possession of F. C. Lewis.
 $(6\frac{1}{4} \times 8\frac{1}{2})$ E. 5598-1904.
11. Near Dolgelly.
Lettered Painted Eng^d. & Pub. by F. C. Lewis 1845. In the
Collection of the Rev^d. E. B. Lewis.
 $(8\frac{1}{8} \times 6\frac{3}{4})$ E. 5599-1904.
12. Rhatadr-y-Wennel.
Lettered F. C. Lewis fecit.
 $(8\frac{1}{8} \times 5\frac{3}{4})$ E. 5600-1904.
13. In the Torrent Walk, near Dolgelly.
Lettered F. C. Lewis fecit.
 $(8\frac{1}{2} \times 4\frac{3}{4})$ E. 5601-1904.
14. Study for the Picture Exhibited at Westminster Hall.
Lettered F. C. Lewis fecit.
 $(6\frac{1}{2} \times 7\frac{1}{2})$ E. 5602-1904.
15. At Enfield.
Lettered Pub. by F. C. Lewis 1845. Painted & Engraved
from the original Picture in the Collection of J. Pease Esq.
at Leeds by F. C. Lewis.
 $(8\frac{1}{8} \times 8\frac{1}{2})$ E. 5603-1904.
16. Windsor Park & Castle.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1845.
 $(5\frac{3}{4} \times 10\frac{3}{4})$ E. 5604-1904.
17. At the Toddington Rectory.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis, 1845. The
Picture in the Collection of the Rev. Edmund Burke Lewis.
 $(7\frac{1}{2} \times 8\frac{3}{4})$ E. 5605-1904.
18. Falls at Penmachno.
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1845. In the
Collection of the Rev. E. B. Lewis.
 $(7\frac{3}{8} \times 7\frac{7}{8})$ E. 5606-1904.
19. From Dr. Wilkinson's Grounds.
 $(2\frac{3}{4} \times 7\frac{3}{4})$ E. 5607-1904.
20. Berry Castle.
Lettered F. C. L. fecit.
 $(2\frac{1}{2} \times 6\frac{1}{4})$ E. 5608-1904.
Study of Clouds.
Lettered F. C. Lewis fecit. On the same sheet with the
above.
 $(2\frac{7}{8} \times 10\frac{1}{4})$ E. 5608.A.-1904.

Part 3rd. Illustrated by 24 Painter's Etchings.

Vignette on title-page. Trees, with a white horse in front.

($10\frac{3}{8} \times 4$) E. 5609-1904.

2. Mill at Penmachno.

Lettered Painted Eng. & Pub. by F. C. Lewis 1845. The Picture in the Collection of Lady Forbes.

($9\frac{1}{2} \times 5$) E. 5610-1904.

3. Scene at Langdon.

Lettered Painted Eng. & Pub. by F. C. Lewis 1845. In the grounds of B. Calmady Esq^r.

($6 \times 9\frac{1}{8}$) E. 5611-1904.

4. Bushey Park.

Lettered Painted Engd. & Pub. by F. C. Lewis 1845. The Picture in the Possession of Count D'Orsay.

($6\frac{1}{2} \times 10$) E. 5612-1904.

5. At Dartington.

Lettered Drawn Engd. & Pub. by F. C. Lewis 1846. The Picture in the Possession of F. C. Lewis.

($6\frac{1}{2} \times 9$) E. 5613-1904.

6. At Enfield. Sun Rise.

Lettered Drawn Engd. & Pub. by F. C. Lewis 1845. The Picture in the Collection of J. Fairlie Esq.

($6\frac{3}{8} \times 7\frac{1}{2}$) E. 5614-1904.

7. Langdon Woods, Devon.

Lettered Drawn Engd. & Pubd. by F. C. Lewis, London 1846. The Sketch in the Possession of F. C. Lewis.

($6\frac{1}{8} \times 8\frac{1}{2}$) E. 5615-1904.

8. At Wynstay.

Lettered Drawn Engd. & Pubd. by F. C. Lewis 1845. In the Collection of B. B. Cabbell, Esq.

($7\frac{1}{2} \times 10$) E. 5616-1904.

9. At Llandegnai, N. Wales.

Lettered Engd. & Pubd. by F. C. Lewis, London 1845. The Picture in the Collection of Sir Tho^s. Acland Bart^r.

($7\frac{1}{8} \times 9\frac{1}{2}$) E. 5617-1904.

10. Near Dolgelly.

Lettered Painted Engd. & Pub. by F. C. Lewis 1845. The Picture in the Possession of T. Creswick Esq. A.R.A.

($9\frac{1}{2} \times 6\frac{1}{2}$) E. 5618-1904.

11. At Langdon.

Lettered Painted Eng. & Pub. by F. C. Lewis 1845. The Picture in the possession of Col. G. Greenwood.

The plate originally used for "Near Hele Bridge." ("Scenery of the River Exe," pl. 4.)

(9×7) E. 5619-1904.

12. **Richmond Hill. On the River Thames.**
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1846. The Original Sketch in the Possession of F. C. Lewis.
 (7×9) E. 5620-1904.
13. **On the River Conway, near Lord Gwydor's Woods.**
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1846.
 $(7 \times 8\frac{1}{2})$ E. 5621-1904.
14. **Near Dolgelly.**
Lettered Painted Eng^d. & Pub^d. by F. C. Lewis 1845. In the possession of Charles Stonehouse Esq.
 $(7\frac{1}{2} \times 9\frac{1}{2})$ E. 5622-1904.
15. **At Enfield.**
Lettered Drawn Eng^d. & Pub^d. by F. C. Lewis 1845. The Picture in the Collection of C. B. Calmady Esq.
 $(6\frac{1}{2} \times 8\frac{1}{2})$ E. 5623-1904.
16. **At Langdon.**
Lettered Painted Eng. & Pub. by F. C. Lewis 1845. The Picture in the Possession of F. C. Lewis.
 (7×9) E. 5624-1904.
17. **On the River Wye near Kennersley.**
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1845.
 $(7\frac{1}{2} \times 10\frac{1}{2})$ E. 5625-1904.
18. **At Matlock.**
Lettered Painted Eng^d. & Pub^d. by F. C. Lewis 1845.
 $(8\frac{1}{2} \times 6\frac{1}{2})$ E. 5626-1904.
19. **In Northwick Park.**
Lettered Painted Eng^d. & Pub. by F. C. Lewis 1845. The original Picture in the Collection of The Rt. Hon. Lord Northwick.
 $(6\frac{1}{2} \times 8\frac{1}{2})$ E. 5627-1904.
20. **Penmachno.**
Lettered Drawn, Eng^d. & Pub^d. by F. C. Lewis 1845.
 $(10\frac{1}{2} \times 7\frac{1}{2})$ E. 5628-1904.
21. **Dove Dale.**
Lettered Drawn, Eng^d. & Pub. by F. C. Lewis 1845. The Sketch in the Possession of F. C. Lewis.
 (7×10) E. 5629-1904.
22. ***The Otter Pool. In the Grounds at Flete, on the River Ermington.**
Lettered Drawn, Engraved & Pub^d. by F. C. Lewis 1845. The Sketch in the Collection of Lady Elizth. Bulteel.
 $(7\frac{1}{2} \times 10\frac{3}{8})$ E. 5630-1904.
23. **Endsleigh Cottage.**
Lettered Painted Eng^d. & Pub^d. by F. C. Lewis 1845. The Picture in the Collection of His Grace the Duke of Bedford.
 $(6\frac{1}{2} \times 8\frac{1}{16})$ E. 5631-1904.

24. Vortigern's Vale. At Bethgelert.

Lettered Painted, Eng^d. & Pub. by F. C. Lewis 1845. The Picture in the Collection of B. B. Cabbell Esq.

(6 $\frac{1}{2}$ × 10 $\frac{1}{8}$)

E. 5632-1904.

LEWIS, John Frederick, R.A. (1805-76).

[12 Etchings by J. F. Lewis, R.A.] India paper. 1826.

Etched dedication: To the Right Hon^{ble}. Mary Countess Harcourt. These Etchings of Domestic Subjects &c. are respectfully Dedicated by her obliged and very faithful Servant J. F. Lewis.

(8 × 5 $\frac{1}{2}$)

13840.

The cottage door.

Inscribed J. F. Lewis fec. pub. by J. C. Lewis 1826.

(6 $\frac{1}{2}$ × 4 $\frac{1}{2}$)

13840.1.

Rattler.

Inscribed The Head of a very favourite Stag Hound of His Majesty's (of the old breed) the picture in the possession of John O'Reilly Esq. Drawn & Etched by J. F. Lewis. pub. by J. C. Lewis, 1826.

(4 $\frac{7}{8}$ × 6 $\frac{1}{2}$)

13840.2.

Another state.

With alteration: pub. by J. C. Lewis, 1836. 53 Charlotte Street, Portland Place.

27942.10.

Spaniels.

Inscribed painted and Etched by J. F. Lewis. pub. by J. C. Lewis, 1826.

(5 $\frac{1}{8}$ × 6 $\frac{1}{2}$)

13840.3.

Another state.

With alteration: pub. by J. C. Lewis 1836. 53, Charlotte St. Portland Place.

27942.6.

Wounded deer.

Inscribed J. F. Lewis fec^t. 1826. pub. by J. C. Lewis 1826.

(4 $\frac{1}{2}$ × 5 $\frac{1}{8}$)

13840.4.

Another state.

With alteration: pub. by J. C. Lewis 1836. 53, Charlotte St, Portland Place.

27942.7.

Horses ploughing.

Inscribed J. F. Lewis fec. 1826. pub. by J. C. Lewis, 1826.

(4 $\frac{1}{2}$ × 6 $\frac{1}{8}$)

13840.5.

Another state.

With alteration: pub. by J. C. Lewis, 1836. 53, Charlotte St. Portland Place.

27942.2.

Mare and foal.

Inscribed pub. by J. C. Lewis 1826. 1825, J. F. Lewis fecit.

(4 $\frac{1}{2}$ × 6 $\frac{1}{8}$)

13840.6.

Another state.

With alteration : 1835, J. F. Lewis fecit. 53 Charlotte St.
Portland Place. 27942.9.

Jocko.

Inscribed The Sketch in the possession of Robt. Holford Esqr.
pub. by J. C. Lewis, 1826. J. F. Lewis fec.

($4\frac{1}{8} \times 5\frac{3}{8}$) 13840.7.

Another state.

With addition of address : 53, Charlotte Str^t. Portland Place.
27942.1.

Ass and foal.

Inscribed pub. by J. C. Lewis, 1826. J. F. Lewis fec. 1825.

($4\frac{1}{8} \times 6\frac{3}{8}$) 13840.8.

Another state.

With alteration : J. F. Lewis fec. 1835. 53, Charlotte St.
Portland Place. 27942.11.

Buck shooting.

Inscribed The Drawing in the possession of the Rev. Edward
Coleridge. J. F. Lewis fec^t. 1826. Pub. by J. C. Lewis
1826.

($4\frac{3}{8} \times 6\frac{3}{8}$) 13840.9.

Another state.

With alteration : Pub. by J. C. Lewis, 1836. 53, Charlotte
Str^t. Portland Place. 27942.3.

The interior of a shed.

Inscribed Etched by J. F. Lewis. Pub. by J. C. Lewis, 1826.

($4\frac{1}{2} \times 6\frac{1}{2}$) 13840.10.

Another state.

With alteration : Pub. by J. C. Lewis 1836. 53, Charlotte St.
Portland Place. 27942.5.

The stable door.

Inscribed Drawn & Etched by J. F. Lewis. London, Pub. by
J. C. Lewis, 1826. 5, Gt. Newport St.

($4\frac{1}{2} \times 6\frac{1}{2}$) 13840.11.

Another state.

With alteration : Pub. by J. C. Lewis, 1836. 53, Charlotte
Str^t. Portland Place. 27942.4.

A German wild boar.

Inscribed One of the animals belonging to His Majesty in
Windsor Gt. Park. Etched by J. F. Lewis. Pub. by
J. C. Lewis, 1826.

($4\frac{1}{8} \times 6\frac{3}{8}$) 13840.12.

Another state.

With alteration : Pub. by J. C. Lewis, 1836. 53, Charlotte
St., Portland Place. 27942.8.

LEYDE, Otto.

Going for bait.

Signed Otto Leyde, R.S.A. Before letters.

("The Etcher", 1881, pl. 22.)

(11 $\frac{1}{2}$ x 7 $\frac{1}{2}$)

E. 1585-1904.

Another impression.

("Selected Etchings", 1885.)

Book Colln.

LINNELL, John (1792-1882).

[Sheep lying in the shadow of a tree; beyond them, a pond, a meadow with cattle, and buildings among trees.]

Signed J. Linnell fecit 1818. *Lettered* Publish'd March 1818 by J. Linnell.

India paper.

(5 $\frac{1}{2}$ x 9 $\frac{1}{2}$)

266.

LIVESAY, W.

An old river course. [Formerly the bed of the River Dove, Derbyshire, now a marsh, locally known as Sevastopol.]

Inscribed Etched from Nature. W. Livesay December 1881. *Lettered* English Etchings, Part XIV.

("English Etchings", vol. II, 1882-3, pl. 12.)

(7 x 9 $\frac{1}{2}$)

E. 1727-1904.

Sudbury Church, Derbyshire.

Signed W. L. January, 1883. *Lettered* English Etchings, Part XXVIII.

("English Etchings", vol. III, 1883-4, pl. 21.)

(9 $\frac{1}{2}$ x 6 $\frac{1}{2}$)

E. 1769-1904.

Old house at Marchington, Staffordshire.

Signed W. Livesay. April 1883. *Lettered* English Etchings, Part LII.

("English Etchings," vol. v, 1885, pl. 27.)

(7 $\frac{1}{2}$ x 9 $\frac{1}{2}$)

E. 1840-1904.

LLEWELLYN, S. H.

Study of a head.

Signed S. Llewellyn. *Lettered* English Etchings, Part XLV.

("English Etchings," vol. v, 1885, pl. 4.)

(9 $\frac{1}{2}$ x 7)

E. 1818-1904.

Courtyard at Dinant.

Signed S. Llewellyn. Lettered English Etchings, Part XLIX.

("English Etchings," vol. v, 1835, pl. 18.)

(7 $\frac{3}{8}$ x 5 $\frac{1}{4}$)

E. 1831-1904.

LOCKE, William (c. 1767-).

[A boy holding apple, seated on a girl's shoulders.]

(4 $\frac{1}{8}$ x 3 $\frac{1}{4}$)

13485.

LOUND, Thomas (1803-1861).

[Landscape: a river with a barge moored to the right bank, on which is a cottage beneath a tree.]

India paper.

(2 $\frac{9}{16}$ x 3 $\frac{5}{8}$)

27006.1.

[Landscape: a river, with sailing boats on the left, bushes on the right; a misty effect.]

India paper.

(1 $\frac{3}{8}$ x 2 $\frac{1}{8}$)

27006.2.

[Landscape: a river, with two sailing barges on the right; a distant windmill in the centre.]

India paper.

(2 $\frac{1}{4}$ x 3 $\frac{5}{8}$)

27006.3.

[Landscape: a river, with boats under trees on the right; in the distance on the left, a windmill and church spire.]

India paper.

(2 $\frac{5}{8}$ x 3 $\frac{3}{4}$)

27006.4.

[Landscape: house with windmill by the side of a river; in front, a man standing in a boat.]

India paper.

(2 $\frac{5}{8}$ x 3 $\frac{5}{8}$)

27006.5.

[Sea shore, with waves beating on a wreck; beside it is a horse and cart, and in front, a man carrying net over his shoulder.]

India paper.

(2 $\frac{1}{8}$ x 5)

27006.6.

[Landscape: a river, with house on the left bank; in front, two men in a boat with sail; on right, a distant windmill, etc.]

(2 $\frac{3}{4}$ x 3 $\frac{1}{8}$)

27006.7.

LOXTON, S.

Some Old Bristol Taverns. Six etchings by S. Loxton.
Printed and Published by S. Loxton, 7, St. Augustine's
Parade, Bristol.

Title written in ink on wrapper.	E. 1488-1493—1900.
The Three Kings Inn. ($6\frac{1}{2} \times 4\frac{1}{8}$)	E. 1488-1900.
The Pilgrim Inn. ($4\frac{1}{8} \times 2\frac{3}{4}$)	E. 1489-1900.
The Horse Shoes Inn. ($4\frac{1}{2} \times 5\frac{1}{2}$)	E. 1490-1900.
The White Hart Inn. ($4\frac{1}{2} \times 5\frac{1}{2}$)	E. 1491-1900.
Crab's Well Inn, Temple Street. ($3\frac{1}{8} \times 3\frac{3}{4}$)	E. 1492-1900.
The Hatchet Inn, Frogmore Street. ($4 \times 3\frac{3}{4}$)	E. 1493-1900.

LUARD, John Dalbiac (1830-1860).

"The Lay of the Labourer," Stanza III.

("Passages from the Poems of T. Hood, illustrated by the Junior
Etching Club," 1858.)
(7 x 5) E. 1375-1904.

LUCAS, Horatio J.

Le Mans.

Signed H.J.L. (*monogr.*) 1870. Before letters.
("Examples of Modern Etching," by P. G. Hamerton, 1875,
pl. IV.)
($6\frac{1}{8} \times 8\frac{1}{2}$) *Book Colln.*

LUCAS, Richard Cockle.

Gray's Elegy written in a Country [Churchyard] illustrated by
R. C. Lucas; sculptor. 1841. 20 plates incl. title.
In vol. ($9\frac{1}{2} \times 13\frac{3}{4}$) E. 3002-3021—1904.

Illustrations to Goldsmith's Deserted Village. By R. C. Lucas,
sculptor, 1841. 17 plates incl. title.
In vol. ($9\frac{1}{2} \times 13\frac{3}{4}$) E. 3022-3038—1904.

The Artist's Dream Realized, being a residence designed and
built by R. C. Lucas, sculptor, 1854. Etched and described
1856. 17 plates* incl. title.
In vol. ($15\frac{1}{2} \times 12$) E. 2985-3001—1904.

* Some belong possibly to a different set.

MACBETH, Robert Walker, R.A.

[A fen ferry boat; on it a woman, bare-footed, holding a baby wrapped in a shawl; beside her a man with fur cap, smoking, his head bent and hand held out, palm upwards].

Signed R.M. With the artist's signature also in pencil, and "F. Goulding Imp."

($7\frac{1}{2} \times 5\frac{1}{2}$)

E. 3100-1905.

Meal-time.

Signed R.M. 1877. Before letters. Japan paper.

("Choice Examples of Modern Etchings," 188-.)

($7\frac{3}{8} \times 10\frac{1}{4}$)

E. 3013-1901.

The bait gatherers.

Signed R.M. '78. Before letters.

("The Etcher," 1879, pl. 1.)

($5\frac{3}{8} \times 8\frac{1}{8}$)

E. 1510-1904.

Another impression.

E. 1664-1904.

Weary with watching.

Signed R. M. 1879. Before letters.

("The Etcher," 1880, pl. 1.)

($7\frac{1}{2} \times 5\frac{1}{8}$)

E. 1528-1904.

First at tryst.

Before letters.

("The Etcher," 1881, pl. 7.)

($8\frac{1}{8} \times 7$)

E. 1564-1904.

Another impression.

("Selected Etchings," 1885.)

Book Colln.

The ferry.

Signed R.M. Oct. 1880. Before letters.

("The Portfolio," vol. XII, 1881.)

($6\frac{3}{8} \times 11$)

Book Colln.

MACBETH-RAEBURN, H.**The Bridge of Alcantara, Toledo.**

Signed Toledo (*reversed*). Macbeth Raeburn 1839.

("The Portfolio," vol. XXI, 1890.)

($8\frac{1}{8} \times 10$)

Book Colln.

A Spanish shepherd.

Before letters.

("The Portfolio," vol. XXIII, 1892.)

($5\frac{1}{8} \times 8\frac{7}{16}$)

Book Colln.

MAC WHIRTER, John, R.A.**The fisherman's haven.**

Before letters.

("The Etcher," 1881, pl. 10.)

(8 x 10 $\frac{3}{4}$)

E. 1573-1904.

Homeless.*Signed* Mac W. Before letters.

("The Etcher," 1882, pl. 1.)

(7 $\frac{3}{8}$ x 10 $\frac{1}{2}$)

E. 1601-1904.

Cockerow.*Signed* Mac W. Before letters.

("The Etcher," 1882, pl. 26.)

(8 x 10 $\frac{7}{8}$)

E. 1625-1904.

By the loch-side.

Before letters. Japan paper.

("Choice Examples of Modern Etching," 188-).

(7 $\frac{1}{8}$ x 10 $\frac{3}{8}$)

E. 3016-1901.

MALTON, James (-1803).

A Picturesque and Descriptive View of the City of Dublin displayed in a Series of the most Interesting Scenes taken in the Year 1791 by James Malton. London (1792-4).

Aquatints. In vol. (14 $\frac{3}{4}$ x 21)*Book Collⁿ.***MALTON, Thomas (1748-1804).**

A Picturesque Tour through the Cities of London and Westminster, illustrated with the most interesting views, accurately delineated and executed in Aquatinta by Thomas Malton. London, Published Aug^t 21st 1792, By Tho^s. Malton, No. 81, Titchfield Street, Portland Place. Text, and 100 plates.

Aquatints. In vol. (19 $\frac{1}{2}$ x 13)*Book Collⁿ.*

Views of Oxford by T. Malton. London. Published Jan^r. 1, 1805, at N^o. 103, Long Acre. 24 plates.

Aquatints. In vol. (17 $\frac{1}{4}$ x 13) *Plates, av. size* (9 x 12)

E. 4181-4204-1902.

Magdalen College from the New Bridge.

Lettered Published Feb. 24, 1802, by T. Malton.

E. 4181-1902.

Queen's College from the High Street.

Lettered Published Feb. 27th 1802, by T. Malton.

E. 4182-1902.

Entrance to All Souls' College, and St. Mary's Church from the High Street.

Lettered Published Feb. 24, 1802, by T. Malton. E. 4183-1902.

West front of the principal quadrangle of All Souls' College.

Lettered Published Feb. 27th, 1802, by T. Malton. E. 4184-1902.

The Library of All Souls' College.

Lettered Published Feb. 24, 1802, by T. Malton. E. 4185-1902.

Staircase to the Hall of Christ Church College.

Lettered Published Feb. 24th, 1802, by T. Malton. E. 4186-1902.

University College from the High Street.

Lettered Published Aug^t. 16, 1802, by T. Malton. E. 4187-1902.

The principal quadrangle of Queen's College.

Lettered Published Aug^t. 16, 1802, by T. Malton. E. 4188-1902.

The Chapel of Queen's College.

Lettered Published June 30, 1802, by T. Malton. E. 4189-1902.

East front of the principal quadrangle of All Souls' College.

Lettered Published June 30, 1802, by T. Malton. E. 4190-1902.

Christ Church from the Chaplain's Court.

Lettered Published June 30, 1802, by T. Malton. E. 4191-1902.

The Cathedral of Christ Church.

Lettered Published June 30, 1802, by T. Malton. E. 4192-1902.

The first quadrangle of Magdalen College.

Lettered Published Dec^r. 31, 1802, by T. Malton. E. 4193-1902.

The Clarendon Printing House.

Lettered Published Dec^r. 31, 1802, by T. Malton. E. 4194-1902.

Corpus Christi College, from the garden.

Lettered Published Dec^r. 31, 1802, by T. Malton. E. 4195-1902.

The Hall of Christ Church College.

Lettered Published Dec^r. 31, 1802, by T. Malton. E. 4196-1902.

The Ante Chapel of New College.

Lettered Published March 1, 1803, by T. Malton. E. 4197-1902.

The Chapel of New College.

Lettered Published March 1, 1803, by T. Malton. E. 4198-1902.

First quadrangle of New College.

Lettered Published Dec^r. 1, 1803, by T. Malton. E. 4199-1902.

First quadrangle of Brazen Nose College.

Lettered Published Dec^r. 31, 1803, by T. Malton. E. 4200-1902.

Merton Church.

Lettered Published Dec^r. 1, 1803, by T. Malton. E. 4201-1902.

North front of the Library of Christ Church College.

Lettered Published Decr. 31, 1803, by T. Malton. E. 4202-1902.

North front of the Divinity School.

Lettered Published Decr. 31, 1803, by T. Malton. E. 4203-1902.

The Divinity School.

Lettered Published Decr. 31, 1803, by T. Malton. E. 4204-1202.

MARKS, Henry Stacy, R.A. (1829-1898).

The Last Man. From "Wit and Humour."

("Passages from the poems of T. Hood, illustrated by the Etching Club", 1853.)

(6 $\frac{7}{8}$ x 5)

E. 1397-1904.

A study in the Egyptian Antiquity Department of the British Museum. ("Rustic wonder—G. Crabbe; "To an Egyptian mummy in the British Museum"—Horace Smith.)

Signed H. S. M. (*monogr.*) 1859.

("Passages from modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(7 x 5)

E. 1414-1904.

Another state.

Lettered H. S. Marks. London, Published December 1st, 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

MARRIOTT, F.

On guard.

Signed F. Marriott 1881. Before letters.

("The Etcher", 1882, pl. 6.)

(11 $\frac{3}{8}$ x 7)

E. 1606-1904.

The reverie.

Signed F. Marriott. Before letters.

("The Etcher", 1882, pl. 30.)

(7 $\frac{7}{8}$ x 5 $\frac{1}{8}$)

E. 1629-1904.

MARSHALL, Herbert M.

London: Turle's house. Little Dean's Yard, Westminster.

Signed Turle's House. H. M. Marshall, 1883. *Lettered* English Etchings, Part xxvii.

("English Etchings", vol. III, 1883-4, pl. 16.)

(9 $\frac{7}{8}$ x 6 $\frac{3}{4}$)

E. 1764-1904.

A coal-staith on the Tyne.

Signed H. M. Marshall 1882. *Lettered* English Etchings, Part XLV.
 ("English Etchings", vol. v, 1885, pl. 5.)
 ($6\frac{1}{2} \times 9\frac{1}{2}$) E. 1819-1904.

The Port of London.

Signed H. M. Marshall 1885. *Lettered* English Etchings, Part LIV.
 ("English Etchings", vol. v, 1885, pl. 33.)
 ($7\frac{1}{8} \times 10$) E. 1846-1904.

Durham.

Signed H. M. Marshall, 1881. *Lettered* English Etchings, Part LX.
 ("English Etchings", vol. vi, 1885-6, pl. 18.)
 ($6 \times 8\frac{1}{4}$) E. 1865-1904.

MARTIN, F.

Characters of Trees, in a series of seven plates, drawn and etched by F. Martin, landscape-painter to H.R.H. the Princess Charlotte and H.S.H. the Prince of Saxe-Coburg. London: Published by R. Ackermann, 101, Strand. 1817.

In vol. ($19\frac{1}{2} \times 14\frac{1}{2}$) E. 6851-6858-1903.

MAY, W. Holmes.**Lady Dorothy's doorway, Haddon Hall.**

Signed W. H. May 1881. Before letters.
 ("English Etchings", vol. i, 1881-2, pl. 12.)
 ($6\frac{1}{8} \times 9\frac{1}{8}$) E. 1693-1904.

Cottage near Leith Hill, Surrey.

Signed W. H. May. 1880. *Lettered* English Etchings, Part VI.
 ("English Etchings", vol. i, 1881-2, pl. 22.)
 ($6 \times 7\frac{1}{4}$) E. 1702-1904.

The Thames at Pangbourne.

Signed W. H. May 1881. *Lettered* English Etchings, Part XII.
 ("English Etchings", vol. II, 1882-3, pl. 6.)
 ($8 \times 10\frac{1}{8}$) E. 1721-1904.

The terrace, Haddon Hall.

Signed W. H. May 1881. *Lettered* English Etchings, Part XVIII.
 ("English Etchings", vol. II, 1882-3, pl. 24.)
 ($6\frac{1}{4} \times 9\frac{1}{2}$) E. 1739-1904.

The Avenue, Haddon Hall.*Lettered* E. E. Pt. xxiv.

(" English Etchings ", vol. III, 1883-4, pl. 9.)

(7 $\frac{1}{8}$ x 10 $\frac{1}{8}$)

E. 1757-1904.

An intruder.*Signed* W. H. May, 1883. *Lettered* English Etching, Part xxviii.

(" English Etchings ", vol. III, 1883-4, pl. 20.)

(6 $\frac{1}{8}$ x 4 $\frac{3}{8}$)

E. 1768-1904.

**Haddon Hall, Derbyshire. [With a distant view of mountains ;
Haddon Hall on the left among trees.]***Signed* W. H. May 1883. *Lettered* English Etchings, Part xxxii.

(" English Etchings ", vol. III, 1883-4, pl. 33.)

(5 x 10 $\frac{3}{8}$)

E. 1780-1904.

A Surrey lime-kiln.*Signed* W. H. May 1883. *Lettered* English Etchings, Part xxxvii.

(" English Etchings ", vol. iv, 1884, pl. 15.)

(7 $\frac{1}{2}$ x 10 $\frac{1}{2}$)

E. 1796-1904.

Evening.*Signed* W. H. May 1884. *Lettered* English Etchings, Part xli.

(" English Etchings ", vol. iv, 1884, pl. 27.)

(6 x 8 $\frac{1}{2}$)

E. 1807-1904.

Bramber Castle.*Signed* W. H. May. 1844.

(" English Etchings ", vol. v, 1885, pl. 9.)

(8 $\frac{1}{8}$ x 6 $\frac{1}{8}$)

E. 1822-1904.

The High Court, Calcutta.*Signed* W. H. May 1880. *Lettered* English Etchings, Part lxii.

(" English Etchings ", vol. VII, 1886-8, pl. 6.)

(7 x 10 $\frac{3}{8}$)

E. 1872-1904.

Steps at Haddon.*Signed* W. H. May 1886. *Lettered* English Etchings, Part lxiv.

(" English Etchings ", vol. VII, 1886-8, pl. 12.)

(8 $\frac{1}{8}$ x 5 $\frac{1}{8}$)

E. 1877-1904.

Sketches at Leith Hill, Dorking.

Signed W. H. May 1887.

("English Etchings", vol. VII, 1886-8, pl. 21.)

(5 $\frac{7}{8}$ x 8 $\frac{1}{8}$)

E. 1887-1904.

Garden Front, Haddon.

Signed W. H. May 1888.

("English Etchings", vol. VII, 1886-8, pl. 30.)

(7 $\frac{1}{8}$ x 10 $\frac{1}{8}$)

E. 1896-1904.

Priory Park—Reigate.

Signed W. H. May 1888.

("English Etchings", vol. VIII, 1889-91, pl. 6.)

(6 x 9 $\frac{1}{4}$)

E. 1902-1904.

The painter-etcher :—a difficult passage.

Signed W. H. May 1889.

("English Etchings", vol. VIII, 1889-91, pl. 18.)

(5 $\frac{1}{8}$ x 8 $\frac{1}{4}$)

E. 1914-1904.

The willow.

Signed W. H. May 1889.

("English Etchings", vol. VIII, 1889-91, pl. 21.)

(6 x 8 $\frac{1}{8}$)

E. 1917-1904.

Through the wood.

Signed W. H. May 1890.

("English Etchings," vol. VIII, 1889-91, pl. 24.)

(6 $\frac{3}{8}$ x 7 $\frac{1}{8}$)

E. 1920-1904.

Ramsey, Hunts.

Signed W. H. May 1890.

("English Etchings," vol. VII, 1889-91, pl. 30.)

(5 x 7 $\frac{1}{8}$)

E. 1926-1904.

MCCORMICK, A. D.

Alone.

("English Etchings," vol. VIII, 1889-91, pl. 25.)

(8 x 6 $\frac{1}{8}$)

E. 1921-1904.

MENPES, Mortimer L.

A Breton peasant.

Signed M. L. Menpes. Before letters.

("The Etcher," 1882, pl. 21.)

(8 x 6)

E. 1620-1904.

A Breton beggar.*Signed* M. L. Menpes. Before letters.

("The Portfolio," vol. xiv., 1883.)

(8½ × 5½)

*Book Colln.***MERRITT, Anna Lea.****Miss Ellen Terry as 'Ophelia.'**

Before letters.

("The Etcher," 1879, pl. 10.)

(9¼ × 6¾)

E. 1509-1904.

Another impression.

E. 1663-1904.

Another impression.

("Selected Etchings," 1885.)

*Book Colln.***Mrs. Kendal as the Lady Giovanna.***Signed* Anna Lea Merritt. Before letters.

("The Etcher," 1880, pl. 17.)

(10¾ × 8)

E. 1543-1904.

The Earl of Dufferin.*Signed* Anna Lea Merritt. Before letters.

("The Etcher," 1883, pl. 1.)

(8¾ × 6¾)

E. 1636-1904.

MIDDLETON, John (1828-1856).**[Etchings by J. Middleton.]**

9 plates in wrapper, with pencil note: "Presented to my Friend J. Mott Esq. of Barningham. Only 15 copies printed. J.M."
 Title etc. in pencil under each etching. 29547. A-I.

View at Gunton.

In pencil: This etching was taken from the picture in the possession of J. Mott Esq. of Barningham.

(4½ × 6½)

29547. A.

Weybourne.

Signed J. Middleton 1852. *In pencil:* From an original sketch now in the possession of Mrs. Middleton, and from which the picture, now in the possession of J. Arden Esq. F.S.A., of Cavendish Square, was painted. It was purchased by him at the Royal Academy where it was exhibited the same year as the sketch was taken. This is one of the three pictures which are considered Mr. Middleton's best.

(4½ × 6½)

29547. B.

A fine day in February. Hellesdon, looking towards the river, near the spot which now belongs to J. C. Johnson Esq.

In pencil: This etching was taken from the original sketch in pencil now in the possession of Mrs. Middleton, and from which the picture, now in the possession of J. Arden Esq. F.S.A., of Cavendish Square, was painted. It was purchased by him at the Royal Academy where it was exhibited the same year as the sketch was taken. This is one of the three pictures which are considered Mr. Middleton's best.

(4½ × 6)

29547. C.

Felled timber at Barningham.

(3 × 4½)

29547. D.

Composition : a windmill in the distance.

(1½ × 2½)

29547. E.

View near Cromer.

In pencil : From the original sketch in the possession of Mrs. Middleton.

(5 × 7½)

29547. F.

[A path disappearing among trees ; felled timber in front on right.]

In pencil : Mr. Middleton's first attempt at etching.

(3½ × 3½)

29547. G.

Another impression.

27005. 8.

Weybourne, looking towards the Beeston Hills.

In pencil : The original picture from which this etching was taken is in the possession of — Earl Esq. of No. 1 Kensington Palace Gardens, London.

(3½ × 4½)

29547. H.

Ivy Bridge, South Devon.

In pencil : Etched from the original sketch now in the possession of Mrs. Middleton, who also has the finished picture, which was the last Mr. Middleton painted, and was finishing it three weeks previous to his death.

(4½ × 5½)

29547. I.

Another impression.

27005. 7.

MILLAIS, Sir John Everett, Bart., P.R.A. (1829-1896).

The young mother.

Signed J.E.M. (*monogr.*) '56. India paper.

(8½ × 6½)

247.

Another state.

Lettered J. E. Millais, A.R.A. 29. (The date removed.)

(" Etchings for the Art-Union of London by the Etching Club," 1857, pl. 29.)

E. 3742-1902.

Another impression.

E. 462-1903.

"The Bridge of Sighs," Stanza XI.

(" Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(7 × 5)

E. 1373-1904.

A proof.

E. 464-1903.

8976.

P

"Ruth," Stanza iv.

Signed J.M. (*monogr.*) 1858. Before letters.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(7 × 4½)

E. 1390-1904.

A proof.

E. 463-1903.

Summer indolence. 1861. ("Indolence"—Anon; "Love in Idleness"—L. Blanchard; "Summer Idleness"—J. H. Wiffen.)

("Passages from Modern English Poets illustrated by the Etching Club", 1862, large paper ed.)

(7 × 10)

E. 1407-1904.

Another state.

Lettered J. E. Millias (*sic*). London, Published December 1st, 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

Happy spring-time.

Signed J.M. (*monogr.*) 1860.

("A Selection of Etchings by the Etching Club", 1865, pl. 1.)

(9½ × 7)

E. 3764-1902.

Another impression.

E. 465-1903.

Going to the Park.

Signed J. E. Millais, R.A. J.M. (*monogr.*).

("Etchings for the Art-Union of London by the Etching Club", 1872, pl. 2.)

(7⅞ × 5½)

E. 3745-1902.

The baby-house.

Signed J. E. Millais, R.A. J.M. (*monogr.*).

("Etchings for the Art-Union of London by the Etching Club", 1872, pl. 9.)

(5½ × 7½)

E. 3746-1902.

A penny for her thoughts.

Signed J.M. (*monogr.*) 1878. Before letters. With the artist's signature also in pencil.

("Etching Club", 1879, 13.)

(9½ × 7⅞)

29325.13.

MILLER, William G.

A good story.

Signed William Miller.

("English Etchings", vol. v, 1885, pl. 29.)

(6½ × 10½)

E. 1842-1904.

A nibble.

Signed William Miller. 1886. *Lettered* English Etchings, Part LXXI.
 ("English Etchings", vol. VII, 1886-8, pl. 1.)
 (7½ × 9½) E. 1967-1904.

The little messenger.

Signed William G. Miller.
 ("English Etchings", vol. VIII, 1889-91, pl. 11.)
 (10 × 6½) E. 1907-1904.

MITCHELL, J. A. (1845-).

Portail de l'Église Saint Valerien à Châteaudun.

Signed J. A. Mitchell 1877. *Lettered* J. A. Mitchell del et sc.
 V^{re} A. Cadart Edit. Imp. 56 Bd. Haussmann, Paris.
 ("L'Illustration Nouvelle", 434, 1878.)
 (10½ × 7½) 27759.C.23.

MONK, William.

"Londres, Cité Lugubre." W. Monk, R.E. London, Published at 5, Ranworth Mansions, Compayne Gardens, N.W., 1901.

6 etchings in cloth portfolio. All before letters, with the artist's signature in pencil in the margin. Japan paper.
 (22½ × 15½) E. 2027-2032-1901.

Men's shelter.

Signed Monk.
 (10½ × 7½) E. 2027-1901.

A Poster Exhibition. Astley's Theatre.

Signed Monk.
 (9½ × 13½) E. 2028-1901.

The Strand mortuary.

Signed Monk.
 (10½ × 7½) E. 2029-1901.

The woman with the scales, Drury Lane.

Signed Monk, 1896.
 (10½ × 7½) E. 2030-1901.

Fatalité.

Signed Monk 1897.
 (10½ × 7½) E. 2031-1901.

The precarious street.

Signed Monk 1897.
 (10½ × 7½) E. 2032-1901.

The Old Prince of Wales' Theatre, London.

Signed Monk, 1896. Before letters. With the artist's signature also in pencil, and on the back : "Private proof. W. M."

(13 $\frac{1}{2}$ × 19 $\frac{1}{2}$)

E. 2035-1901.

Flask Walk, Hampstead.

Signed Monk, 1901. Before letters. Japan paper. With the artist's signature also in pencil.

(10 × 7)

E. 2034-1901.

Gateway of Trinity College, Oxford.

Signed Monk 1901. Before letters.

(11 $\frac{1}{2}$ × 15)

E. 2347-1902.

Cloth Fair, Smithfield.

Signed Monk. Before letters. Japan paper. With the artist's signature also in pencil.

(10 $\frac{1}{2}$ × 7 $\frac{1}{2}$)

E. 2033-1901.

The Latin Chapel, Christ Church.

Signed Monk 1902.

("The Oxford Almanack for the Year of Our Lord God M.DCCCIII".)

(12 × 15 $\frac{1}{2}$)

E. 4002-1902.

Book-plate of the Comte de Soissons.

With the artist's signature in pencil.

(6 $\frac{1}{4}$ × 3 $\frac{1}{2}$)

E. 4006-1902.

MONTEFIORE, E. L.

Pont-en-Royeaux.

Before letters. Japan paper.

("French Etching Club", 1870-1.)

(9 $\frac{1}{2}$ × 6 $\frac{1}{4}$)

E. 1761-1901.

Intérieur du Palais de la Légion d'Honneur après l'incendie.

Before letters. Japan paper.

("French Etching Club", 1872.)

(7 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

E. 1803-1901.

Rue d'une ville au Japon.

Before letters. Japan paper.

("French Etching Club", 1872.)

(6 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

E. 1815-1901.

Vue dans la port de Sydney, Australia.

Before letters. Japan paper.

("French Etching Club", 1872.)

(7 × 8½)

E. 1828-1901.

Dans le parc de Mamville (Seine-et-Oise).

Before letters. Japan paper.

("French Etching Club", 1873.)

(9½ × 6¼)

E. 1871-1901.

Vue de Loches. 1874.

Before letters. Japan paper.

("French Etching Club", 1875.)

(9½ × 12¼)

E. 1937-1901.

A Toucques (Calvados). 1876.

Before letters. Japan paper.

("French Etching Club," 1876.)

(11⅞ × 8)

E. 2003-1901.

Another state.

Lettered E. L. Montefiore del. et sc. V^{re}. A. Cadart, Edit.

Imp. 56, Bard. Haussmann, Paris.

("L'Illustration Nouvelle", 342, 1876.)

27759.A.25.

Portrait of Sir Moses Montefiore, Bart.

Signed E. L. Montefiore 1879. Before letters.

("The Etcher", 1879, pl. 5.)

(10¼ × 7½)

E. 1514-1904.

Another impression.

E. 1668-1904.

Ville d'Avray.

Signed E. L. Montefiore. 1880.

("The Etcher", 1880, pl. 20.)

(8⅞ × 10½)

E. 1546-1904.

MOORE, Henry, R.A. (1831-1895).

"The Elm Tree", Part III—Stanzas I and III.

("Passages from the Poems of T. Hood, illustrated by the Etching Club", 1858.)

(5 × 7)

E. 1368-1904.

"Ode to the Moon", Stanza IV.

("Passages from the Poems of T. Hood, illustrated by the Etching Club", 1858.)

($4\frac{1}{2} \times 7$)

E. 1395-1904.

Dead fallow buck. ("The Wild Deer"—Professor John Wilson).

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

($6\frac{3}{4} \times 8\frac{1}{2}$)

E. 1398-1904.

Another state.

Lettered H. Moore. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

The elm tree. ("The Elm Tree"—T. Hood.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

($3\frac{1}{2} \times 4\frac{1}{2}$)

E. 1413-1904.

Another state.

Lettered H. Moore. London, Published December 1st 1861, by Day & Sons, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

Moonlight. ("To the Moon"—W. Wordsworth; "The Moon"—W. Wordsworth.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

($7 \times 4\frac{1}{2}$)

E. 1425-1904.

Another state.

Lettered H. Moore. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

Hen and chickens. ("Hen and Chickens"—W. Wordsworth; "A Comparison"—W. L. Bowles; "The Cottage Hen"—J. Grahame.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

($6\frac{1}{2} \times 7\frac{1}{2}$)

E. 1426-1904.

Another state.

Lettered H. Moore. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

MOORE, R. H.

Bloodhounds at fault.

Signed R. H. Moore del. Jan^y. 86. Before letters.
 ("The Portfolio", vol. xvii, 1886.)
 (7 $\frac{3}{8}$ x 10 $\frac{1}{8}$)

Book Coll^a.

MORRIS, Andrew.

The river Itchen.

Signed A. Morris '81. Before letters.
 ("The Etcher", 1882, pl. 31.)
 (4 $\frac{1}{8}$ x 7 $\frac{3}{8}$)

E. 1630-1904.

MORTIMER, John Hamilton, A.R.A. (1741-1779).

Mortimer's Works. A Collection of Fifty Historical Designs, including the celebrated Set of Characters to Shakspeare;— St. Paul Preaching to the Britons; Death on the Pale Horse; the Banditti, Monsters, &c., &c. By J. H. Mortimer, and chiefly etched by that admired artist, in his most spirited manner. Published by Thomas Palser, Surry Side of Westminster Bridge. (1778).

(22 x 16)

E. 3664-3713-1902.

Only the original etchings by Mortimer are catalogued.

Frontispiece. "To Sr. Jos^a. Reynolds, President of the Royal Academy, these Etchings are dedicated by his humble Serv^t. I. H. Mortimer. 1778."

Lettered, Published Decr. 8th, 1778 by I. Mortimer Norfolk Street Strand.

(13 $\frac{1}{8}$ x 9 $\frac{1}{8}$)

E. 3664-1902.

Salvator Rosa.

Lettered Publish'd Decr. 8, 1778, by I. Mortimer.

(11 $\frac{1}{8}$ x 7 $\frac{1}{8}$)

E. 3667-1902.

Ger^d. Laiesse.

Lettered Publish'd Decr. 8, 1778, by I. Mortimer.

(11 $\frac{1}{8}$ x 7 $\frac{3}{8}$)

E. 3668-1902.

Banditti on the look out.

Lettered Publish'd Decr. 8, 1778 by I. Mortimer.

(11 $\frac{1}{8}$ x 7 $\frac{1}{8}$)

E. 3669-1902.

A Captⁿ. of Banditti sending out a party.

Lettered Publish'd Decr. 8, 1778 by I. Mortimer.

(11 $\frac{1}{8}$ x 7 $\frac{1}{8}$)

E. 3670-1902.

Reposo.

Lettered Published Decr. 8th. 1778, by I. Mortimer.

(11 $\frac{1}{8}$ x 7 $\frac{1}{8}$)

E. 3671-1902.

Banditti taking his post.

Lettered Publish'd Decr. 8, 1778 by I. Mortimer.

($11\frac{1}{2} \times 7\frac{1}{4}$)

E. 3672-1902.

Poet. With quotation: "The Poet's eye, in a fine frenzy rolling," etc.

Lettered Published May 20, 1775, by I. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3673-1902.

Lear. With quotation: "Here I stand your Slave", etc.

Lettered Publish'd March 15, 1776; by J. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3674-1902.

Edgar. With quotation: "Away! the foul fiend follows me", etc.

Lettered Published May 20, 1775, by J. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3675-1902.

Shylock. With quotation: "If ev'ry ducat in six thousand ducats", etc.

Lettered Published 15 March, 1776, by J. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3676-1902.

Richard II. With quotation "For within the hollow crown", etc.

Lettered Published May 20, 1775, by J. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3677-1902.

Falstaff. With quotation: "There's a merry heart", etc.

Lettered Publish'd March 15, 1776; by J. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3678-1902.

York. With quotation: "See, ruthless Queen", etc.

Lettered Published 15 March, 1776, by J. Mortimer, Norfolk Street, Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3679-1902.

Caliban. With quotation: "Do not torment me, prithee", etc.

Lettered Published May 20, 1775 by J. Mortimer, Norfolk Street Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3680-1902.

Ophelia. With quotation: "There's Fennel for you", etc.

Lettered Published May 20, 1775, by J. Mortimer, Norfolk Street: Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3681-1902.

Bardolph. With quotation: "My Lord, do you see these meteors," etc.

Lettered Published May 20, 1775 by J. Mortimer, Norfolk Street Strand.

($15\frac{1}{2} \times 12\frac{1}{2}$)

E. 3682-1902.

- Cassandra.** With quotation : "Cry Trojans cry", etc.
Lettered Publishd March 15, 1776 ; by J. Mortimer, Norfolk Street, Strand.
 (15 $\frac{7}{8}$ x 12 $\frac{7}{8}$) E. 3683-1902.
- Beatrice.** With quotation : "Is it possible disdain should die", etc.
Lettered Published March 15, 1776 ; by J. Mortimer, Norfolk Street, Strand.
 (15 $\frac{7}{8}$ x 12 $\frac{7}{8}$) E. 3684-1902.
- Tragedy.**
Lettered Publish'd Decr. 8, 1778, by I. Mortimer.
 (11 $\frac{7}{8}$ x 8) E. 3685-1902.
- Comedy.**
Lettered Publish'd Decr. 8, 1778, by I. Mortimer.
 (11 $\frac{7}{8}$ x 7 $\frac{1}{4}$) E. 3686-1902.
 An earlier state, before letters. E. 433-88.
- Elegy.**
Lettered Publish'd Decr. 8, 1778, by I. Mortimer.
 (11 $\frac{7}{8}$ x 7 $\frac{1}{2}$) E. 3687-1902.
- Pastoral.**
Lettered Publish'd Decr. 8, 1778, by I. Mortimer.
 (11 $\frac{7}{8}$ x 7) E. 3688-1902.
- Enrag'd Monster.**
Lettered Publish'd Decr. 8, 1778 by I. Mortimer.
 (9 $\frac{1}{4}$ x 6 $\frac{3}{4}$) E. 3698-1902.
- Musical Monster.**
Lettered Publish'd Decr. 8, 1778 by I. Mortimer.
 (9 $\frac{1}{4}$ x 6 $\frac{3}{4}$) E. 3699-1902.
- Sleeping Monsters.**
Lettered I. Mortimer Del. et Sculp. Published as the Act directs Jan. 25, 1780 by J. Mortimer, Norfolk Street, Strand.
 (6 $\frac{3}{4}$ x 9 $\frac{1}{4}$) E. 3700-1902.
- Revengeful Monsters.**
Lettered I. Mortimer Del. et Sculp. Published as the Act directs Jan. 25, 1780 by J. Mortimer, Norfolk Street, Strand.
 (6 $\frac{3}{4}$ x 9 $\frac{1}{4}$) E. 3701-1902.
- Successful Monster.**
Lettered Published Decr. 8, 1778 by I. Mortimer.
 (11 $\frac{7}{8}$ x 7 $\frac{1}{4}$) E. 3702-1902.
- Jealous Monster.**
Lettered Publish'd Decr. 8, 1778 by I. Mortimer.
 (11 $\frac{7}{8}$ x 7 $\frac{1}{4}$) E. 3703-1902.

Nature and Genius introducing Garrick to the Temple of Shakespear, etc.

Lettered Design'd by I. H. Mortimer. Published as the Act directs April 21 1779 at N°. 33 Norfolk Street Strand.

E. 3713-1902.

[A duplicate set of the 'Characters to Shakspeare' only.]

E. 4920-4932-1903.

[Other duplicates of the above.] E. 428-433-88; 24308. 1-2.

MOSES, Henry (1782-1870).

[A man seated on the bow of a rowing-boat with name "Hero."; beyond, the hull of a man of war, and other shipping.]

Signed H. Moses. Medway Aug^t. 9, 1824, *Lettered* Pub^b. Jan^y. 1 1837, by Ackermann & C^o. 96, Strand.

(4½ × 7½)

27897. 6.

MURRAY, Charles O.

The Tiger.

Signed C. O. Murray. Before letters.

("The Etcher", 1880, pl. 9.)

(6½ × 8½)

E. 1536-1904.

Bakehouse Close, Canongate, Edinburgh.

Before letters.

("The Etcher", 1881, pl. 30.)

(6½ × 5½)

E. 1593 1904.

Apple blossoms.

Signed C. O. Murray. Before letters.

("The Portfolio", vol. xiv, 1883.)

(7 × 9½)

Book Colln.

The falls of the Clyde at Bonnington.

Before letters.

("The Portfolio", vol. xiv, 1883.)

(7½ × 10½)

Book Colln.

Glasgow.

Signed C. O. Murray dlt. & sc. Before letters.

("The Portfolio", vol. xiv, 1883.)

(7½ × 10½)

Book Colln.

Dumbarton.

Signed C. O. Murray dlt. & sc. Before letters.

("The Portfolio", vol. XIV, 1883.)

(6 $\frac{7}{8}$ x 10 $\frac{3}{4}$)Book Collⁿ.

In Richmond Park.

English Etchings, Part XLVII.

("English Etchings", vol. V, 1885, pl. 11.)

(7 $\frac{3}{8}$ x 5 $\frac{1}{4}$)

E. 1824-1904.

St. Mark's, Venice.

Signed C. O. Murray Aq.

("The Portfolio", vol. XXIII, 1892.)

(11 $\frac{1}{8}$ x 6 $\frac{3}{4}$)Book Collⁿ.

MYERS, S.

Cookham on the Thames.

Before letters.

("The Portfolio", vol. XVII, 1886.)

(8 $\frac{1}{4}$ x 11 $\frac{1}{4}$)Book Collⁿ.NATIONAL ART TRAINING SCHOOL: *Etching Class* (1864—)

Etchings of Art objects in the Victoria and Albert Museum etc., made by students in the Etching Class of the National Art Training School, now the Royal College of Art. 846 plates.

Various sizes.

Box EE. 21-24.

The following are the names of the students whose work is represented, with the number of plates by each.

Acland, E.	-	-	1.	Buckland, A. H.	-	-	4.
Allen, E. L.	-	-	6.	Buckley, A.	-	-	1.
Allen, H.	-	-	4.	Buckmaster, M.	-	-	2.
Allport, H.	-	-	4.	Burridge, F. V.	-	-	1.
Anderson, J.	-	-	8.	Campbell, D.	-	-	2.
Armstrong, C.	-	-	1.	Catley, W.	-	-	14.
Ashburner, G.	-	-	1.	Charbonnier, T.	-	-	18.
Baker, T.	-	-	1.	Clarkson, M.	-	-	1.
Beken, A.	-	-	1.	Collier, B.	-	-	1.
Best, E. W.	-	-	1.	Dalgliesh,	-	-	1.
Bradbury, A. A.	-	-	22.	Dominy, J. S.	-	-	5.
Brewtnall, E. F.	-	-	3.	Doughty, E.	-	-	4.
Brook, W.	-	-	5.	Earles, F. R.	-	-	3.
Brooke, J.	-	-	55.	Emms, J.	-	-	12.
Brown, E. A.	-	-	2.	Fildes, S. L.	-	-	1.
Brown, F.	-	-	5.	Gray, C. W.	-	-	3.
Bryden, R.	-	-	11.	D'Urban, W.	-	-	2.

Fisher, A.	2.	Reily, F.	1
Ford, T. J.	1.	Rhead, G. W.	7.
Fraser, J. P.	1.	Rice, F. A.	3.
Gaskell, G. P.	3.	Ritchie, E. M.	1.
George, A. B.	2.	Roberts, W. T.	8.
Georges, C.	1.	Robinson, T. W. H.	10.
Giles, M.	1.	Schröder, H.	1.
Glenny, W. J.	1.	Selby, E.	5.
Goepel, J. S.	10.	Shackleton, W.	1.
Harbutt, W.	21.	Short, F. J.	3.
Harrison, J.	7.	Short, P.	1.
Harley, C. W.	5.	Sloane, M. A.	1.
Hayes, G.	5.	Slocombe, F. A.	39.
Hodges, C. M.	1.	Smith, A. E.	1.
Hyland, F.	2.	Smith, C.	2.
Illingworth, A. S.	1.	Smith, G.	7.
Jackson, A.	2.	Speed, H. E.	3.
Jobbins, W. H.	3.	Stevenson, R. I.	22.
Jones, D.	45.	Stoney, G.	2.
Jones, W.	25.	Sullivan, M.	20.
Kell, F. J.	5.	Tempest, J. E.	1.
Kennington, T. B.	2.	Thevenard, C. E.	5.
Legge, A.	1.	Thomas, S.	11.
Lewis, B.	1.	Thomson, W. H.	2.
Lintott, H. J.	1.	Townsend, W. G.	3.
Lucas, M. L.	3.	Tucker, W.	21.
Luke, F.	2.	Tunmer, J. H.	1.
Luker, W.	1.	Turner, G.	1.
McGill, W. M.	24.	Wall, E. W.	8.
McCarty, W. W.	29.	Wallis, W.	2.
Mackaness, W. E.	19.	Ward, C. D.	1.
Marriott, F.	2.	Warden, D.	1.
Matthewman, H.	1.	Warren, C. R.	2.
Millar, C. B.	4.	Watkins, J.	40.
Mills, M. F.	4.	Webster, A.	1.
Milnes, W. H.	5.	Webster, C. E.	6.
Morgan, A. K.	1.	Weston, H. F.	1.
Morton, G.	1.	Wheeler, M. E.	1.
Murcott, T.	1.	White, W. F.	1.
Newton, E.	8.	Whitehead, A.	2.
Park, J.	5.	Williams, A.	2.
Parker, J. B.	4.	Wilson, E. M.	2.
Payton, E. W.	1.	Wilson, F. M.	2.
Piper, E.	6.	Wilson, W.	1.
Pollard, R.	1.	Wise, W.	25.
Poole, J. O.	3.	Woodhouse, F. W.	3.
Pott, C. M.	15.	Woodward, A. B.	6.
Pritchard, Z.	5.	Wooldridge, F. R.	5.
Ram, J. A.	2.	Woon, A. K.	3.
Randall, J.	1.	Wright, A.	1.
Randall, W. F.	10.	Unsigned.	20.
Rawson, W.	14.		

NICHOLS, Catherine Maude.

Crownpoint, Norwich.

Signed C. M. Nichols 1881. Before letters. Japan paper. With the artist's signature also in pencil; and pencil note on the back: "Diploma work R.P.E. Duplicate proof presented to Norwich Art Gallery by Sir F. Seymour Haden, P.R.E. Aug 11, 1903."

(9 $\frac{7}{8}$ x 6 $\frac{1}{4}$)

E, 2923-1903.

Brancaster Staithe.

Before letters. Japan paper. With the artist's signature in pencil, and pencil note on the back: "Duplicate proof presented to Norwich Art Gallery by Sir F. Seymour Haden, P.R.E. Aug. 11, 1903."

(5½ × 15)

E. 2924-1903.

NINHAM, Henry (1793-1874).

At Sherringham.

Signed H. N.

(3½ × 2½)

E. 1444-88.

At Trowse.

Signed H. Ninham 1831.

(3½ × 2½)

E. 1445-88.

St. Bennet's Abbey.

Signed H. N. 1831.

(3½ × 2½)

E. 1446-88.

At Hellesdon.

Signed H. Ninham 1831.

(5 × 3½)

E. 1447-88.

[Whitlingham.]

(2½ × 2½)

E. 1448-88.

[Chateau in Normandy. After J. S. Cotman.]

(3½ × 2½)

E. 1449-88.

[On the Bure.]

(2½ × 3½)

E. 1450-88.

[North Denes, Yarmouth.]

(2½ × 3½)

E. 1451-88.

[Near Reedham.]

(3½ × 2½)

E. 1452-88.

[Sea-shore: a woman walking beside donkey with panniers; sea and boats on the left.]

(2½ × 3½)

E. 1453-88.

[Two barges moored beside a bank, on which is a sign-board, seen through trees.]

($2\frac{1}{2} \times 3\frac{1}{2}$)

E. 1454-88.

[A bare tree trunk, with trees behind.]

($3\frac{1}{2} \times 2\frac{1}{2}$)

E. 1455-88.

[Cottage, with a strip of land jutting into the water; at the end a man fishing.]

($1\frac{1}{2} \times 3\frac{1}{2}$)

E. 1456-88.

[Bridge over a river; in front of it a boat, and on the right bank, a windmill.]

($1\frac{1}{2} \times 3\frac{1}{2}$)

E. 1457-88.

[End view of a house with dormer windows on both sides; in front, a girl and boy.]

($3\frac{1}{2} \times 2\frac{1}{2}$)

E. 1458-88.

Nine Etchings of Picturesque Antiquities in the City of Norwich, by the late Henry Ninham. 1842. [1875].

These plates were executed in 1842 by Ninham, but were not published till after his death.

Proofs on India paper: all with imprint "Drawn & Etched by H. Ninham 1842".

In vol. (22 x 16)

E. 4911-4919-1903.

On St. Martin's at Palace Plain, Norwich.

(10 x $7\frac{1}{4}$)

E. 4911-1903.

[An open space in front of houses; two women holding a sheet, and beyond them a flight of steps with three figures at the top.]

(10 x 7)

E. 4912-1903.

Sir Benjamin Wrench's Court Norwich. Taken down in 1826.

($10\frac{1}{2} \times 8\frac{1}{2}$)

E. 4913-1903.

Golden Lion Yard, St. John's Maddermarket, Norwich.

($10\frac{1}{2} \times 7\frac{1}{2}$)

E. 4914-1903.

Old Post Office Court, Norwich. Taken down in 1826.

(11 x $7\frac{1}{2}$)

E. 4915-1903.

On Charing Cross, Norwich.

($9\frac{1}{2} \times 7\frac{1}{2}$)

E. 4916-1903.

On Elm Hill, Norwich.

(10 x $7\frac{1}{2}$)

E. 4917-1903.

The kitchen at the Palace, Norwich.

($7\frac{1}{2} \times 10$)

E. 4918-1903

Adjoining the Catholic Chapel, St. John's Maddermarket,
Norwich.

(7½ × 10)

E. 4919-1903.

OAKES, John Wright, A.R.A. (1820-1887).

"The Haunted House", Part I—Stanzas VII and VIII.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(5 × 7)

E. 1369-1904.

"The Haunted House", Part II—Stanzas XXIV and XXVIII.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(5 × 7)

E. 1371-1904.

The wreck. ("The Wreck"—T. T. Stoddart; "The Lee Shore"—T. Hood.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(3½ × 5½)

E. 1411-1904.

Another state.

Lettered J. W. Oakes. London, Published December 1st. 1861,
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Coll.

"The last gleam of day". ("The Last Gleam of Day"—Mrs. J. Hunter; "Twilight"—J. Montgomery; "Twilight"—W. Wordsworth.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(5½ × 8½)

E. 1416-1904.

Another state.

Lettered J. W. Oakes. London, Published December 1st. 1861,
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Coll.

O'NEILL, G. B.

The Welcome.

Before letters.

241.

(5½ × 4½)

Another state.

Lettered G. B. O'Neill.

("Etchings for the Art-Union of London by the Etching Club,"
1857, pl.19.)

E. 3732-1902.

The Barber.*Signed.* G. B. O'N. Before letters. India paper.

(3 × 3½)

240.

Another state.

Lettered G. B. O'Neill.("Etchings for the Art-Union of London by the Etching Club",
1857, pl. 30. E. 3743-1902.**The portrait.**

("A Selection of Etchings by the Etching Club", 1865, pl. 9.)

(8½ × 6½)

E. 3772-1902.

About fairies.

Before letters. With the artist's signature in pencil.

("The Etching Club", 1879, pl. 14.)

(10 × 7½)

29325. 14.

Daisies.*Signed* G. B. O'N. Before letters. With the artist's signature in pencil.

("The Etching Club", 1879, pl. 15.)

(7½ × 10½)

29325. 15.

The 14th of February.*Signed* G. B. O'N. *Lettered* G. B. O'Neill.("Etchings for the Art-Union of London by the Etching Club,"
1872, pl. 5.)

(8⅞ × 7⅞)

E. 3748-1902.

Nestlings.*Lettered* G. B. O'Neill.("Etchings for the Art-Union of London by the Etching Club,"
1872, pl. 19.)

(5⅞ × 7⅞)

E. 3762-1902.

PALMER, Samuel (1805-1881).**The Vine. Antony and Cleopatra—Act 2, Scene 7. "Come, thou monarch of the vine, plumpy Bacchus, with pink eyne."**

Two subjects on one plate.

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853).

(3½ × 5)

(2½ × 5)

E. 1315-1904.

The sleeping shepherd. Early morning.

Before letters.

 $(4\frac{1}{8} \times 4\frac{1}{8})$

236.

Another impression.

Lettered Samuel Palmer. 5.(" Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 5.) E. 3718-1902.

The rising moon.

Signed S.P. Before letters. India paper. $(5\frac{1}{2} \times 8\frac{1}{2})$

235.

Another impression.

Lettered Samuel Palmer. 10.(" Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 10.) E. 3723-1902.

The sky-lark.

Before letters. India paper.

 $(4\frac{1}{2} \times 3\frac{1}{2})$

250.

Another impression.

Lettered Samuel Palmer. 17.(" Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 17.) E. 3730-1902.

The herdsman.

Before letters.

(" A Selection of Etchings by the Etching Club", 1865, pl. 4.)

 $(7\frac{1}{8} \times 10\frac{1}{8})$

E. 3767-1902.

The early ploughman. (" The morning spread upon the Mountains ".)

Before letters.

(" Etching and Etchers ", by P. G. Hamerton, 1st. ed., 1868.) $(5\frac{1}{8} \times 7\frac{1}{8})$ *Book Colln.*

The morning of life.

Signed S. Palmer. *Lettered* Samuel Palmer. 13.(" Etchings for the Art-Union of London by the Etching Club,"
1872, pl. 13.) $(5\frac{1}{2} \times 8\frac{1}{8})$

E. 3756-1902.

Sunset : or The Herdsman's Cottage.

(" The Portfolio ", 1872, with mistaken title " Sunrise ".)

(4 $\frac{1}{8}$ x 4)

Book Collⁿ.

Another impression.

(" Examples of Modern Etching," by P. G. Hamerton, 1875,
pl. XII.)

Book Collⁿ.

Another impression.

(" Etching and Etchers ", by P. G. Hamerton, 3rd. ed., 1880.)

Book Collⁿ.

The lonely tower.

Before letters. With the artist's signature in pencil.

(" Il Penseroso ", published by the Etching Club, 1880.)

(7 $\frac{1}{2}$ x 10)

29325. 16.

Christmas: or Folding the last sheep. From Bampfylde's sonnet.

(" Samuel Palmer, A Memoir by A. H. Palmer ", 1882.)

(4 $\frac{7}{8}$ x 4)

Book Collⁿ.

Illustration to Virgil, Eclogue I. " See glimmering in the West
the homeward star ", etc.

The plate was left unfinished at the artist's death and was
completed for publication by another hand.

(" An English Version of the Eclogues of Virgil ", by S. Palmer,
1883.)

(5 $\frac{1}{4}$ x 7 $\frac{1}{8}$)

Book Collⁿ.

Illustration to Virgil, Eclogue v. " Untimely lost, and by a
cruel death, The Nymphs their Daphnis mourn'd with
falt'ring breath ".

The plate was left unfinished at the artist's death, and was
completed for publication by another hand.

(" An English Version of the Eclogues of Virgil ", by S. Palmer,
1883.)

(5 $\frac{1}{4}$ x 7 $\frac{1}{8}$)

Book Collⁿ.

Opening the fold ; or Early Morning. Illustration to Virgil,
Eclogue VIII. " And folded flocks were loose to browse
anew ", etc.

This was the only plate of this series left completely finished
before the artist's death.

(" An English Version of the Eclogues of Virgil ", by S. Palmer,
1883.)

(5 $\frac{1}{8}$ x 8 $\frac{3}{8}$)

Book Collⁿ.

Illustration to Virgil, Eclogue VIII. "While the troubled moon shrunk in and set", etc.

The plate was left unfinished at the artist's death, and was completed for publication by another hand.

("An English Version of the Eclogues of Virgil", by S. Palmer. 1883.)

($5\frac{3}{16} \times 7\frac{7}{8}$)

Book Colln.

Illustration to Virgil, Eclogue IX. "The cream-bowl set and in our cave recline", etc.

The plate was left unfinished at the artist's death and was completed for publication by another hand.

("An English Version of the Eclogues of Virgil," by S. Palmer, 1883.)

($5\frac{1}{2} \times 7\frac{7}{8}$)

Book Colln.

The willow.

("The Life and Letters of Samuel Palmer", by A. H. Palmer, 1892.)

($4\frac{7}{8} \times 3\frac{1}{2}$)

Book Colln.

PARK, George Harrison.

Holy Trinity Church, Stratford-on-Avon.

Signed G. H. Park 1881.

("The Etcher", 1883, pl. 9.)

($7\frac{7}{8} \times 4\frac{1}{2}$)

E. 1644-1904.

PARRISH, Stephen.

Marblehead.

Signed S. Parrish. 34. Japan paper. With the artist's signature also in pencil.

($8\frac{1}{16} \times 14\frac{1}{2}$)

E. 371-95.

Rocks of Cape Ann.

Signed S. Parrish. 45. Japan paper. With the artist's signature also in pencil.

($6\frac{1}{16} \times 14\frac{1}{2}$)

E. 372-95.

Low tide—Bay of Lundy.

Signed S. Parrish. 64. Japan paper. With the artist's signature also in pencil.

($11\frac{1}{4} \times 18\frac{1}{4}$)

E. 370-95.

Landscape ; a pond on a mountain moor ; masses of rock beyond it, and in front, a flock of sheep.]

Signed S. Parrish. 42. Japan paper. With the artist's signature also in pencil.

(8 $\frac{7}{8}$ x 16)

E. 374-95.

[Landscape ; on the left, a dark mass of rock ; on the right a sheet of water, with a paling at the end, beyond which is a cottage seen through trees.]

Signed S. Parrish. 44. Japan paper. With the artist's signature also in pencil.

(9 $\frac{1}{2}$ x 13 $\frac{7}{8}$)

E. 375-95.

[Landscape ; a marshy lake with reeds in front, the bare branches of a bush on the right, and tall trees beyond.]

Signed S. Parrish. 1880. Japan paper. With the artist's signature also in pencil.

(8 $\frac{7}{8}$ x 15 $\frac{3}{8}$)

E. 373-95.

In port.

Signed Stephen Parrish. Before letters.

("The Portfolio", vol. XIII, 1882.)

(3 $\frac{7}{8}$ x 9 $\frac{1}{2}$)

Book Colln.

Another impression.

(From the large-paper edition of "The Portfolio", 1882.)

E. 5160-94.

Hastings.

Signed Stephen Parrish. Before letters.

("The Portfolio", vol. XVI, 1885.)

(5 $\frac{1}{2}$ x 10 $\frac{1}{2}$)

Book Colln.

PATON, Hugh.

Conway.

Signed H. P. (*monogr.*) Conway 1893. Before letters.

("Verein für Original-Radierung in München," 3, 1894.)

(8 x 11 $\frac{1}{4}$)

E. 29-96.

Landscape.

Signed H. P. (*monogr.*) '91. Before letters.

("Verein für Original-Radierung in München," 10, 1896.)

(8 x 11 $\frac{1}{4}$)

E. 917-96.

PEARCE, A. E.

Hôtel de Ville at Louvain.

Signed A. E. Pearce '84. Before letters.

("The Portfolio", vol xv, 1884.)

(6 $\frac{7}{8}$ x 10)

Book Colln.

PENSTONE, E.

Kit's Coty, Kent.

Lettered E. Penstone del. et sc. Published by the artist, Stanford in the Vale, Berks.

(7½ × 10)

E. 7-85.

PETTIE, John, R.A. (1839-1893).

The Highland outpost.

Before letters. With the artist's signature in pencil.

("The Etching Club," 1879, 17.)

(9½ × 7½)

29325-17.

At bay.

Before letters. With the artist's signature in pencil.

("The Etching Club," 1879, 18.)

(10 × 7½)

29325-18.

PHILLIPS, Lawrence Barnett.

In Harbour.—Sunset.

Signed L. B. Phillips. With the artist's signature also in pencil.

(11 × 15½)

E. 3381-1905.

The Houses of Parliament, from the river.

Signed Lawrence B. Phillips. *Lettered* London Pubd. 1902 by Phillips Bro^s. at the Leicester Gallery, Leicester Square. With the artist's signature also in pencil.

(8½ × 17½)

E. 3382-1905.

On the Maas.

Signed L. B. Phillips. *Lettered* London Published Decr. 18th, 1888, by Harry C. Dickens, 79, Regent St., W. With the artist's signature also in pencil.

(6 × 18)

E. 3383-1905.

Off Chioggia.

Signed Lawrence B. Phillips. *Lettered* London Published 1st Octr. 1890, by Harry C. Dickens, 79, Regent Street, W. With the artist's signature also in pencil.

(6 × 18)

E. 3384-1905.

Venice after rain.

Signed Lawrence B. Phillips. With the artist's signature also in pencil.
(8 × 17½) E. 3385-1904

Off the Giardini Publici, Venice.

Signed Lawrence B. Phillips. With the artist's signature also in pencil.
(6½ × 15) E. 3386-1905.

S. Geremia, Venice.

Signed Lawrence B. Phillips. With the artist's signature also in pencil.
(9½ × 6½) E. 3387-1905.

Off S. Lazzaro.

Signed Lawrence B. Phillips. With the artist's signature also in pencil.
(5½ × 7½) E. 3388-1905.

The Rathaus, Munich.

Signed Lawrence B. Phillips. With the artist's signature also in pencil.
(9 × 5½) E. 3389-1905.

Old houses, Nuremberg.

Signed Lawrence B. Phillips. With the artist's signature also in pencil.
(6½ × 10½) E. 3390-1905.

Kingston-on-Thames.

Signed L. B. Phillips. Before letters.
("The Portfolio," vol. VI, 1875.)
(4½ × 8)

Book Colln.

PICKETT, W.

See GIRTYN, T. A Selection of Twenty of the most Picturesque Views in Paris, 1802. (One is aquatinted by W. P.)

PIPER, E.

St. Erasmus' Chapel, Westminster Abbey.

Signed E. Piper.
("English Etchings," vol. VIII, 1889-91, pl. 5.)
(9½ × 6½)

E. 1901-1904.

Westminster Abbey, the South Ambulatory.

Signed E. Piper.

("English Etchings," vol. VIII, 1889-91, pl. 14.)

(10½ × 7½)

E. 1910-1904.

PLATT, Charles Adams.

Fishing boats at low-tide, Nova Scotia.

Signed C. A. Platt 1882. Before letters.

("The Etcher," 1882, pl. 20.)

(5½ × 9½)

E. 1619-1904.

Rockport.

Signed C. A. P. 1891. Before letters.

("The Etcher," 1883, pl. 17.)

(8½ × 5½)

E. 1652-1904.

POND, Arthur (c. 1705-1758).

Arthur Pond, Painter.

With dates added or altered. At the top 'Ob. 1758'; at the bottom 'Seipse fe. 1781.'

(7½ × 4½)

26257.

POPE, H.

The yew tree's shade.

Signed H. Pope. *Lettered* English Etchings, Part xxxi.

("English Etchings," vol. III, 1883-4, pl. 30.)

(8½ × 5½)

E. 1777-1904.

Twilight.

Signed H. Pope. *Lettered* English Etchings, Part xxxviii.

("English Etchings," vol. IV, 1884, pl. 16.)

(10 × 7)

E. 1781-1904.

A castled crag.

Signed H. Pope. *Lettered* English Etchings, Part XLIII.

("English Etchings," vol. IV, 1884, pl. 33.)

(7½ × 10½)

E. 1813-1904.

Conway beach.

Signed H. Pope.

("English Etchings," vol. V, 1885, pl. 24.)

(7 × 9½)

E. 1837-1904

Kenilworth Castle.

Signed H. Pope. *Lettered* English Etchings, Part LV.

("English Etchings," vol. VI, 1885-6, pl. 2.)

(7 × 9½)

E. 1849-1904.

POTT, Constance Mary.

Old Buildings, Lincoln's Inn.

Lettered Drawn and done in etching by Constance M. Pott A. R. E.
1897.

With the artist's signature in pencil.

(10½ × 13½)

E. 4215-97.

The Chain Pier, Brighton.

Before letters, with the artist's signature in pencil. Japan paper.

Aquatint. (8½ × 11½)

E. 4216-97.

High Street Kensington, 1898.

India paper. With the artist's signature in pencil.

(6½ × 9½)

E. 27-1903.

See also NATIONAL ART TRAINING SCHOOL: *Etching Class.*

POULTER, J. A.

A pastoral.

Signed J. A. P. 1881. Before letters.

("English Etchings," vol. I, 1881-2, pl. 10.)

(4½ × 6½)

E. 1691-1904.

The break of day. Bury Church, Huntingdon.

Signed J. A. Poulter 1881. Bury Church. *Lettered* English Etchings, Part XIII.

("English Etchings," vol. II, 1882-3, pl. 8.)

(5½ × 9)

E. 1723-1904.

Turf boats on a Fen river.

Signed J. A. Poulter 1885. Turf Boats. Ramsey. *Lettered* English Etchings, Part L.

("English Etchings," vol. V, 1885, pl. 21.)

(7 × 9½)

E. 1834-1904.

Ramsey.

Signed J. A. Poulter 1883. *Lettered* English Etchings, Vol. LXV.

("English Etchings," vol. VII, 1886-8, pl. 14.)

(7 × 9½)

E. 1879-1904.

The evening bite.

Signed J. A. Poulter 1884.

("English Etchings," vol. VIII, 1889-91, pl. 15.)

(5½ × 8½)

E. 1911-1904.

Saint Ives, Hunts.

Signed J. A. Poulter, 1886.

("English Etchings," vol. VIII, 1889-91, pl. 26.)

(6 × 10)

E. 1922-1904.

POWELL, F.

"The Lee-Shore," Stanza III.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club," 1858.)

(4½ × 7)

E. 1378-1904.

The brook. ("The Brook."—A. Tennyson.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(7½ × 5½)

E. 1401-1904.

Another state.

Lettered F. Powell. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The rainbow.—("The Rainbow."—T. Campbell; "The Evening Rainbow."—R. Southey.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(4½ × 7½)

E. 1410-1904.

Another state.

Lettered F. Powell. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The Glen. ("A Glen"—J. Wilson; "The Glen"—W. L. Bowles; "The Glen"—W. Wordsworth.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(7½ × 5½)

E. 1423-1904.

Another state.

Lettered F. Powell. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

PROPERT, John Lumsden (1835-1902).

From Cardigan Bridge.

Dated July 1869.

("The Portfolio", vol. II, 1871.)

(5½ × 7½)

Book Coll.

Twickenham.

Signed J. L. Propert.

("The Etcher", 1880, pl. 15.)

(4½ × 7½)

E. 1541-1904.

PROUT, Samuel (1783-1852).

Rudiments of Landscape: in progressive studies. Drawn, and etched in imitation of chalk. By Samuel Prout. London: Published by R. Ackermann, 101, Strand. 1813.

Soft-ground etchings, and aquatints. 64 plates, some coloured, all without titles.

In vol. (10½ × 15)

E. 4356-4419-1903.

[Village Scenery].

11 soft-ground etchings, coloured by hand; all with imprint: "Drawn & Etched by Samuel Prout. Published June 26, 1813, by T. Palser, Surry side Westminster Bridge."

In vol. (11 × 17½) *Plates* (9½ × 13½)

E. 4420-4430-1903.

Leskeard, Cornwall.

E. 4420-1903.

Kingsteinton, Devon.

E. 4421-1903.

Near Helston, Cornwall.

E. 4422-1903.

Eastry, Kent.

E. 4423-1903.

Carisbrook, Isle of Wight.

E. 4424-1903.

Near Saltash, Cornwall.

E. 4425-1903.

Near Probus, Cornwall.

E. 4426-1903.

Newton, Devon.

E. 4427-1903.

Buckfastleigh, Devon.

E. 4428-1903.

Near Looe, Cornwall.

E. 4429-1903.

Buckland, Devon.

E. 4430-1903.

[Twenty-four views.]

24 soft-ground etchings, all with imprint (except first, which is cut): London: Pub. Febr. 1, 1816, at R. Ackermann's, 101, Strand.

<i>In vol. (9 x 11½) Plates (8½ x 11¼)</i>	<i>E. 4332-4355-1903.</i>
At Freshwater.	E. 4332-1903.
At Hastings.	E. 4333-1903.
At Holy Island.	E. 4334-1903.
At Plymouth.	E. 4335-1903.
At Deal.	E. 4336-1903.
At Shoreham.	E. 4337-1903.
At Deal.	E. 4338-1903.
At Sandgate.	E. 4339-1903.
At Deal.	E. 4340-1903.
At Brighton.	E. 4341-1903.
At Hastings.	E. 4342-1903.
On the Thames.	E. 4343-1903.
At Tintagel.	E. 4344-1903.
Near Totness.	E. 4345-1903.
Craigmiller.	E. 4346-1903.
At Minehead.	E. 4347-1903.
Tamerton.	E. 4348-1903.
Near Winchelsea.	E. 4349-1903.
At Redriffe.	E. 4350-1903.
Leskeard.	E. 4351-1903.
On St. Michael's Mount.	E. 4352-1903.
Norham.	E. 4353-1903.
At Winchester.	E. 4354-1903.
Near Tinmouth.	E. 4355-1903.

A Series of Easy Lessons in Landscape-Drawing, contained in forty plates; arranged progressively from the first principles in the chalk manner, to the finished landscape in colours. By Samuel Prout. London: Published by R. Ackermann, 101, Strand. 1820.

Soft-ground etchings, and aquatints. 40 plates, some coloured, all without titles.

In vol. (8½ x 10¼) Plates cut: av. actual size of etching (5¼ x 8¼)
E. 4292-4331-1903.

- A New Drawing-Book in the Manner of Chalk, containing Twelve Views in the West of England ... drawn and engraved by Samuel Prout. London, Published by R. Ackermann, 101, Strand, 1821.

12 soft-ground etchings, all with imprint: "S. Prout", and "London, Published Jan^y. 1, 1819, at R. Ackermann's Repository of Arts, 101, Strand."

<i>In vol.</i> (11 $\frac{1}{4}$ x 15 $\frac{3}{8}$)	<i>Plates</i> (9 $\frac{3}{8}$ x 13 $\frac{1}{4}$)	E. 4431-4442-1903.
At Glastonbury.		E. 4431-1903.
Near Tavistock.		E. 4432-1903.
Near Tavistock.		E. 4433-1903.
Lynmouth.		E. 4434-1903.
Near Exmouth.		E. 4435-1903.
At East Bourne.		E. 4436-1903.
At Ide.		E. 4437-1903.
At Ide.		E. 4438-1903.
Near Chagford.		E. 4439-1903.
Near Exeter.		E. 4440-1903.
At Penny-cross.		E. 4441-1903.
On Dartmoor.		E. 4442-1903.

- A New Drawing-Book, in the Manner of Chalk, drawn and engraved by Samuel Prout: containing Twelve Views in the North of England. London: Published by R. Ackermann, 101, Strand. 1821.

12 soft-ground etchings, the first with imprint "London, Pub^d. by R. Ackermann, 101, Strand, Sept^r. 1821"; the rest with "London, Pub^d. Sept^r. 1821, by R. Ackermann, 101, Strand".

<i>In vol.</i> (13 x 16 $\frac{1}{2}$)	<i>Plates</i> (10 $\frac{3}{8}$ x 14 $\frac{1}{2}$)	E. 4443-4454-1903.
At York.		E. 4443-1903.
At York.		E. 4444-1903.
At York.		E. 4445-1903.
At York.		E. 4446-1903.
Helmsley.		E. 4447-1903.
Runswick.		E. 4448-1903.
Part of Kirkham Abbey.		E. 4449-1903.
Near Byland.		E. 4450-1903.
At Crowland.		E. 4451-1903.
Ayton.		E. 4452-1903.
Peak Cavern.		E. 4453-1903.
Near Ashbourne.		E. 4454-1903.

Another set of the above series; the plates more worn.

E. 4455-4466-1903.

[A collection of loose sheets from drawing-books, etc.]

Near Caerphilly, S. Wales.

Lettered Drawn & Etched by Sam. Prout. 28220.1.

Botisfleming.

(8 $\frac{3}{8}$ × 12 $\frac{3}{8}$) 28220.2.

Near Tunbridge Wells, Kent.

Lettered Drawn & Etched by Sam. Prout. Published Nov.
1814, by T. Palser Surrey side Westminster Bridge.(9 $\frac{1}{2}$ × 13 $\frac{1}{2}$) 28222.1.

St. Michael's Mount.

(6 $\frac{3}{8}$ × 9 $\frac{3}{8}$) 28222.2.

Near Probus, Cornwall.

Lettered Drawn & Etched by Samuel Prout.
(7 $\frac{1}{2}$ × 12) 28222.6.

Mitford.

(8 $\frac{3}{8}$ × 11 $\frac{1}{8}$) 28222.8.

Torbrian.

Lettered Published Feb^y. 15th. 1811 by Tho^s. Palser, Surry
Side, Westm^r. Bridge. Drawn and Etch'd by Samuel
Prout.(10 $\frac{3}{8}$ × 16 $\frac{1}{2}$) 28222.11.

Sandgate Boat.

Lettered Drawn & Etched by Sam^l. Prout. Published Jan.
1, 1814, by T. Palser, Surry side Westminster Bridge.
(9 $\frac{1}{2}$ × 13 $\frac{7}{8}$) 28222.4.

Under Convoy.

Lettered Drawn & Etched by Sam^l. Prout. Published Jan.
1, 1814, by T. Palser, Surry side Westminster Bridge.
(10 × 14) 28222.7.

On the Tamer.

Lettered Drawn & Etched by Sam^l. Prout. Published Jan.
1, 1814, by T. Palser, Surrey side Westminster Bridge.
(8 $\frac{1}{2}$ × 12 $\frac{3}{8}$) 28222.5.

[Looe Bridge, Cornwall.]

Lettered Published, July 1, 1817, at R. Ackermann's Reposi-
tory of Arts, 101, Strand.
(3 $\frac{3}{8}$ × 12 $\frac{1}{4}$) 28220.6.

[Poundsbridge, Penshurst.]

Lettered London, Pub^d. 1 Oct^r. 1813, at R. Ackermann's
Repository of Arts, 101, Strand.
(10 $\frac{1}{2}$ × 14 $\frac{3}{8}$) 27743.3.

[Other loose sheets from drawing books, without titles.]

*Various sizes.*23405 A-K ; 28220.3-5 ; 7-24 ;
27743.3-4 ; 28814 E, G-H.

PYNE, William Henry (1769-1843.)

Etchings of Rustic Figures, for the Embellishment of Landscape. London: M. A. Nattali, 23, Bedford Street, Covent Garden.

60 plates, all dated 1814 or 1815, and with imprint of R. Ackermann, 101, Strand.

In vol. ($11\frac{1}{2} \times 7\frac{1}{2}$) *Plates* (10×6) E. 4496-4555—1902.

READ, David Charles (1790-1851).

A series of Etchings from Nature, designed to illustrate a few of the leading features of English Scenery. By David Charles Read. Salisbury: Published by the Author. 1845. 23 etchings.

With note on fly-leaf, in ink: "With very few exceptions, when fifty Impressions shall have been taken from these plates the Coppers will be destroyed. D.C.R."

In vol. ($19\frac{1}{2} \times 13\frac{1}{2}$) E. 1297-1319—1901.

[Landscape: a river running across the front; by the near bank two men in a boat.]

Signed D. Read (on stern of boat).

($5 \times 7\frac{1}{2}$)

E. 1297-1901.

[Landscape: moon shining from behind a tree on water in centre; two figures beneath a single tree on the right.]

($5\frac{1}{2} \times 9\frac{1}{2}$)

E. 1298-1901.

[Landscape: a bay, with round tower at the far end; in front two men seated in a boat; on the left, two boys, and sheep.]

($2\frac{1}{2} \times 6\frac{1}{4}$)

E. 1299-1901.

[Landscape: a tree in the centre, with water and hills beyond; on the left two men in a boat; on the right two men on the land, one fishing.]

($4\frac{1}{2} \times 8$)

E. 1300-1901.

[Landscape: a road, with thatched cottages on either side; two large trees in the centre, and another on the left.]

($5\frac{1}{2} \times 6\frac{1}{2}$)

E. 1301-1901.

[Landscape: a lake with church among trees on the far side; in front, two boats on the shore, and two women with a boy.]

($3\frac{1}{4} \times 8\frac{1}{2}$)

E. 1302-1901.

[Landscape: a gabled house surrounded by trees, with water in front.]

($2\frac{1}{2} \times 5\frac{1}{2}$)

E. 1303-1901.

[Landscape: two trees, with trunks crossing; two figures on the right, and a steep hill beyond.]

($5\frac{1}{2} \times 8\frac{1}{2}$)

E. 1304-1901.

[Landscape: three figures beneath a tree, with a pond on the right; on the left, a church with spire.]

($4\frac{1}{2} \times 7\frac{1}{8}$)

E. 1305-1901.

[Landscape: the gable of a thatched cottage, seen among trees; on the left a paling beneath a tree, with two figures in front.]

($4\frac{1}{2} \times 8\frac{3}{8}$)

E. 1306-1901.

[Landscape: a park with trees; beneath a large oak in the centre a woman seated reading, a man standing behind her.]

($8\frac{5}{16} \times 10\frac{3}{8}$)

E. 1307-1901.

[Landscape: a park with oak trees; beneath a tree in the centre a man seated, watching some sheep on the left.]

($8\frac{1}{16} \times 10\frac{1}{4}$)

E. 1308-1901.

[Landscape: flat ground by the sea-shore; in the foreground on the left, men with two rowing boats, ships beyond; a single post on the right.]

($3\frac{3}{8} \times 8\frac{1}{8}$)

E. 1309-1901.

[Landscape: a cottage on the left, with three figures in a field in front; a large tree on the right.]

($4\frac{1}{8} \times 6\frac{3}{8}$)

E. 1310-1901.

[Landscape: the gables of two cottages, seen among trees; on the left a pond with two figures in a boat.]

($2\frac{1}{8} \times 5\frac{9}{16}$)

E. 1311-1901.

[Landscape: a house hidden among trees; in a field in front, two children and four cows, the sea beyond.]

($5\frac{7}{16} \times 8\frac{1}{4}$)

E. 1312-1901.

[Landscape: a house, with winding sheet of water in front, and boats on the right; in the foreground two figures in a rowing boat.]

($3\frac{1}{8} \times 8\frac{1}{8}$)

E. 1313-1901.

[Landscape: a ruined castle on a hill; water beneath, with a man in a boat, and two figures on the bank.]

($6\frac{3}{16} \times 9$)

E. 1314-1901.

[Landscape: open ground in front of trees; on the right, two carts under trees, and several figures seated; in front of them a man seated on a log, reading.]

($9\frac{1}{8} \times 12\frac{3}{8}$)

E. 1315-1901.

[Landscape: a lake, with a building among trees beyond; in front on the right, two thatched huts, and on the left, four boys with a see-saw.]

($4\frac{3}{16} \times 8\frac{1}{16}$)

E. 1316-1901.

[Landscape: a lake among trees, with cattle in front; on the right, two figures, and beyond them a column with sculptured figure on the top.]

($6\frac{1}{8} \times 9\frac{1}{8}$)

E. 1317-1901.

[Landscape : a house among trees, with a curve of water in front ; two men in a boat in the centre, and a boat with one man against the bank on the left.]

($5\frac{3}{16} \times 7\frac{1}{8}$)

E. 1318-1901.

[Landscape : a lake among mountains ; two figures in a boat, and two figures beneath a tree on the left.]

($5\frac{1}{4} \times 8\frac{9}{16}$)

E. 1319-1901.

REDGRAVE, Richard, R.A. (1804-1888).

Guardian Angel.

Signed R.R. 1846. Before letters. India paper.

($9 \times 4\frac{3}{8}$)

E. 52-1889.

Cottager, Gray's Elegy.

Signed Rich^d. Redgrave 1849. Before letters. India paper.

($2\frac{3}{8} \times 4\frac{1}{8}$)

E. 53-1889.

Sonnet of Shakespeare.

Signed 1850 R. Redgrave. India paper.

($4\frac{7}{8} \times 4\frac{1}{4}$)

E. 58-1889.

Help at hand.

Signed 1867 Rich^d. Redgrave. India paper.

($7\frac{3}{4} \times 11\frac{5}{8}$)

E. 47-1889.

Song of the Shirt.

Signed R. Redgrave E^{ts}. Club. India paper.

($5 \times 6\frac{1}{4}$)

E. 49-1889.

Reflection.

Before letters. India paper.

($4\frac{1}{4} \times 3\frac{1}{8}$)

E. 51-1889.

"Olim desertus, nunc florens."

("The Deserted Village ... illustrated by the Etching Club," 1841.
Vignette on dedication page.)

($1\frac{1}{4} \times 2\frac{1}{4}$)

E. 1323-1904.

"How often have I blessed the coming day," etc.

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 3.)

($1\frac{1}{4} \times 3\frac{1}{8}$)

E. 1326-1904.

"In all my wanderings round this world of care," etc.

("The Deserted Village ... illustrated by the Etching Club," 1841,
pl. 8.)

(1 × 3½) E. 1331-1904.

"The long-remember'd beggar was his guest," etc.

("The Deserted Village ... illustrated by the Etching Club,"
1841, pl. 15)

(2 × 3½) E. 1337-1904.

"To tempt its new-fledg'd offspring to the skies."

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 16.)

(1 × 2½) E. 1339-1904.

"Beside the bed where parting life was laid."

("The Deserted Village ... illustrated by the Etching Club",
1841, pl. 17.)

(3 × 3½) E. 1340-1904.

"And fools who came to scoff, remain'd to pray."

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 18.)

(2½ × 3½) E. 1341-1904.

"The parlour splendours of that festive place," etc.

("The Deserted Village ... illustrated by the Etching Club, 1841,
pl. 23.)

(2½ × 3½) E. 1346-1904.

"She once, perhaps, in village plenty blest," etc.

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 31.)

(1½ × 2½) E. 1354-1904.

"The breezy covert of the warbling grove," etc..

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 34.)

(1½ × 4) E. 1357-1904.

"He only wish'd for worlds beyond the grave."

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 35.)

(1½ × 3½) E. 1358-1904.

"With louder plaints the mother spoke her woes," etc.

("The Deserted Village ... illustrated by the Etching Club," 1841,
pl. 36.)

(2 $\frac{3}{8}$ x 3 $\frac{3}{8}$) E. 1359-1904.

"O Luxury! thou cursed by heaven's decree", etc.

("The Deserted Village ... illustrated by the Etching Club", 1841,
pl. 37.)

(1 $\frac{1}{4}$ x 3 $\frac{3}{8}$) E. 1360-1904.

The survivors of the storm.

Signed Rich^d. Redgrave. Etchs. Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

(4 x 5 $\frac{1}{8}$) E. 1447-1904.

Fairy revels.

Signed Rich^d. Redgrave. Etchs. Club.

("Etch'd Thoughts, by the Etching Club, 1844.)

(3 x 6) E. 1449-1904.

Ellen Orford.

Signed Richard Redgrave. Etching Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

(7 $\frac{1}{4}$ x 6 $\frac{1}{8}$) E. 1455-1904.

Rizpah watching her sons.

Signed R. Redgrave. Etching Club.

("Etch'd Thoughts by the Etching Club", 1844.)

(6 $\frac{1}{8}$ x 7) E. 1472-1904.

The sick child.

Signed Rich^d. Redgrave. Etchs. Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

(7 $\frac{1}{8}$ x 5 $\frac{1}{4}$) E. 1473-1904.

The expected return.

("Etch'd Thoughts, by the Etching Club", 1844.)

(4 $\frac{1}{4}$ x 3 $\frac{1}{4}$) E. 1477-1904.

Worcester.

Signed Rich^d. Redgrave. Etchs. Club. India paper.

(3 $\frac{3}{8}$ x 5 $\frac{1}{8}$) E. 54-1889.

Published state.

("Etch'd Thoughts, by the Etching Club", 1844.) E. 1480-1904.

"For them no more the blazing hearth shall burn," etc.

Signed Richd. Redgrave 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard ... illustrated by the Etching Club", 1847, pl. 4.)

(2 $\frac{1}{8}$ x 4 $\frac{1}{8}$)

E. 1930-1904.

Another impression.

E. 1271-1904.

A proof.

E. 53-89.

"Nor grandeur hear with a disdainful smile, The short and simple annals of the poor".

With the artist's signature in pencil.

("Elegy written in a Country Churchyard ... illustrated by the Etching Club", 1847, pl. 6.)

(3 x 4 $\frac{1}{8}$)

E. 1932-1904.

- Another impression.

E. 1273-1904.

"Can storied urn, or animated bust, Back to its mansion call the fleeting breath?"

Signed R. Redgrave 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard ... illustrated by the Etching Club", 1847, pl. 8.)

(2 $\frac{1}{4}$ x 4 $\frac{1}{8}$)

E. 1934-1904.

Another impression.

E. 1275-1904.

"But knowledge to their eyes her ample page, Rich with the spoils of time did ne'er unroll".

Signed R. Redgrave 1846. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard ... illustrated by the Etching Club", 1847, pl. 9.)

(2 $\frac{3}{8}$ x 2 $\frac{1}{4}$)

E. 1935-1904.

Another impression.

E. 1276-1904.

"Far from the madding crowd's ignoble strife", etc.

Signed Rich. Redgrave 1846. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard ... illustrated by the Etching Club", 1847, pl. 13.)

(3 $\frac{1}{4}$ x 4 $\frac{1}{8}$)

E. 1939-1904.

Another impression.

E. 1280-1904.

The Epitaph. "Here rests his head upon the lap of earth",
etc.

Signed E. C. Richd. Redgrave 1846. With the artist's signature
also in pencil.

("Elegy written in a Country Churchyard ... illustrated by the
Etching Club, 1847, pl. 18.)

(6½ × 4½)

E. 1944-1904.

Another impression.

E. 1284.A.-1904.

"And every Shepherd tells his tale, Under the hawthorn in
the dale".

("L'Allegro ... Illustrated by the Etching Club", 1849, pl. 8.)

(3½ × 4½)

E. 1292-1904.

"Or if the earlier season lead, To the tann'd Haycock in the
Mead."

Signed R. Redgrave 1848.

("L'Allegro ... Illustrated by the Etching Club", 1849, pl. 12.)

(2½ × 4½)

E. 1296-1904.

"Till the live-long day-light fail", etc.

Signed R. Redgrave, 1848.

("L'Allegro ... Illustrated by the Etching Club", 1849, pl. 14.)

(3½ × 4½)

E. 1298-1904.

"And he by Friars Lanthorn led".

("L'Allegro ... Illustrated by the Etching Club", 1849, pl. 15.)

(2½ × 4½)

E. 1299-1904.

"Such sights as youthfull Poets dream, On Summer eeves by
haunted stream."

Signed R. Redgrave 1848.

("L'Allegro ... Illustrated by the Etching Club," 1849, pl. 19.)

(5½ × 4½)

E. 1303-1904.

The song of poor Barbara. Othello—Act 4, Scene 3.

Two illustrations on one sheet.

("Songs and Ballads of Shakespeare illustrated by the Etching
Club," 1853.)

(4½ × 3½)

E. 1311-1904.

Another impression of the upper etching (Barbara seated by the
stream).

("Etching and Etchers" by P. G. Hamerton, 1st ed., 1868.)
Book Colln.

A proof.

E. 56-89.

Blow ! Blow ! thou winter wind. (A woman and child being turned out of doors.)

Before letters. India paper. With note by the artist in pencil :
 " 2nd. state, with tint. R. R."

(3 $\frac{3}{8}$ x 5)

E. 55-89.

Blow ! Blow ! Thou winter wind. (A woman and child seated by a roadside in snow.)

In pencil " R. Redgrave R. A.," and note " Too large. "

(2 $\frac{1}{8}$ x 4 $\frac{1}{4}$)

E 57-89.

Published state of the above two etchings, on one sheet.

(" Songs and ballads of Shakespeare illustrated by the Etching Club ", 1853.)

E 1320-1902.

Ministering angels.

Lettered R. Redgrave. India paper.

(5 x 4 $\frac{1}{8}$)

237.

Printed on the same sheet as " Pheasant Shooting " by F. Tayler.

Another proof.

E. 50-1889.

Another state.

Lettered R. Redgrave R. A. 16.

(" Etchings for the Art-Union of London by the Etching Club ", 1857, pl. 16.)

E. 3729-1902.

The lover's reverie.

Signed 1850. R. Redgrave. Before letters. India paper.

(4 $\frac{7}{8}$ x 4 $\frac{1}{16}$)

222.

Another state.

Lettered R. Redgrave R. A. 22.

(" Etchings for the Art-Union of London by the Etching Club ", 1857, pl. 22.)

E. 3735-1902.

Summer woods. 1861.

(" A Selection of Etchings by the Etching Club ", 1865, pl. 7.)

(6 $\frac{1}{8}$ x 9 $\frac{1}{8}$)

E. 3770-1902.

Undercliff. 1868.

Signed R. Redgrave R. A.

(" Etchings for the Art-Union of London by the Etching Club ", 1872, pl. 15.)

(5 $\frac{3}{4}$ x 9 $\frac{1}{4}$)

E. 3758-1902.

Silver Thames.

Signed R. Redgrave 1867.

(" Etchings for the Art-Union of London by the Etching Club ", 1872, pl. 17.)

(7½ × 11½)

E. 3759-1902.

Rustic courtship.

Signed R. R. 1860. R.R. 1864. Before letters. With the artist's signature also in pencil.

(" The Etching Club ", 1879, 19.)

(7½ × 11½)

29325. 19.

Another proof, with note in pencil—" Last proving." India paper.

21395.

An earlier state, before additional work on the grass to the left of the pool. India paper.

E. 48-89.

Eugene Aram.

Signed 1865. Rich^d. Redgrave. India paper. With the artist's signature also in pencil.

(" The Etching Club ", 1879, 20.)

(7½ × 10½)

29325, 20.

Another proof.

21394.

RHEAD, G. Wooliscroft.

A Breton peasant.

Signed G. W. Rhead. Before letters-

(" The Etcher ", 1880, pl. 21.)

(8½ × 5½)

E. 1547-1904.

A halberdier.

Signed G. W. Rhead. Before letters.

(" The Etcher ", 1881, pl. 4.)

(10½ × 8½)

E. 1568-1904.

A fisher wife.

Before letters.

(" The Etcher ", 1882, pl. 4.)

(10½ × 7½)

E. 1604-1904.

Another impression.

(" Selected Etchings ", 1885.)

Book Colln.

The hermit.

Before letters.

(" The Etcher ", 1882, pl. 18.)

(9½ × 7½)

E. 1617-1904.

The old stone-breaker.*Lettered* English Etchings, Part XLVII.

("English Etchings", vol. v, 1885, pl. 10.)

(6 $\frac{1}{2}$ x 11 $\frac{1}{2}$)

E. 1823-1904.

Magnolia Grandiflora.

Before letters.

("The Portfolio", vol. XVI, 1885.)

(11 $\frac{1}{2}$ x 8 $\frac{1}{2}$)*Book Colln.**See also* NATIONAL ART TRAINING SCHOOL: *Etching Class.***RICHARDSON, Thomas Miles (1784-1848).****The Keep of Warkworth Castle.***Signed* T. M. Richardson. *Lettered* Etched by T. M. Richardson.(6 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

E. 4124-1902.

Ruins of Tynemouth Priory.*Signed* T. M. Richardson.(9 x 6 $\frac{1}{2}$)

E. 4127-1902.

Dunstanborough Castle.*Lettered* T. M. Richardson fecit.(6 $\frac{1}{2}$ x 9)

E. 4125-1902.

Warkworth Castle & Bridge.*Lettered* T. M. Richardson fecit.(6 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

E. 4126-1902.

The above four etchings are illustrations to Richardson's
"Architectural Antiquities of Northumberland" (1819-20.). ?**RIDLEY, Matthew White (-1888).***See also* Catalogue of the Ionides Collection.**À Chelsea près Londres.***Lettered* W. Ridley sculp. Paris, Publié par Cadart & Luquet,
Éditeurs, 79 Rue Richelieu. Imp. Delâtre, Rue. St. Jacques,
303, Paris.

(Société des Aqua-Fortistes. "Eaux-fortes mod.", 129, 1865.)

(13 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

21164. 9.

North Dock.*Lettered* Ridley sculp. Imp. Delâtre, Paris.

(Société des Aqua-Fortistes. "Eaux-fortes mod.," 183, 1866.)

(4 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

21370. 4.

Durham.

Lettered Ridley sculp. Paris, Publié par Cadart & Luquet, Editeurs, 79, Rue Richelieu. Imp. Delâtre, Rue St. Jacques, 303, Paris.

(Société des Aqua-Fortistes. "Eaux-fortes mod.," 217, 1866.)
($4\frac{7}{8} \times 8\frac{1}{8}$) 21370. 45.

Another impression.

("Etchings and Etchers", by P. G. Hamerton, 1st ed., 1868.)
Book Colln.

Draham Harbour.

Lettered Ridley sculp. Paris, Cadart & Luquet, Editeurs. Imp. Delâtre, Rue St. Jacques, 303, Paris.

(Société des Aqua-Fortistes. "Eaux-fortes mod.," 247, 1866-7.)
($5\frac{1}{8} \times 8$) 21595. 8.

The Orange Wharf, London Bridge.

Signed M. W. Ridley.

("The Portfolio", vol. IV, 1873.)

($5\frac{7}{8} \times 8\frac{1}{8}$)

Book Colln.

The jolly young waterman.

Signed M. W. Ridley. Before letters.

("The Etcher", 1881, pl. 33.)

($8\frac{1}{8} \times 7$)

E. 1596-1904.

RILEY, Thomas.

Speke Hall.

Signed Tho^s. Riley aquaf. Before letters.

($10\frac{1}{4} \times 7\frac{5}{8}$)

E. 1580-327-85.

Another impression.

("The Portfolio", vol. XII, 1881.)

Book Colln.

Old houses at Landerneau.

Signed Thomas Riley. Before letters.

("The Etcher", 1881, pl. 35.)

($8\frac{7}{8} \times 5\frac{1}{2}$)

E. 1598-1904.

Another impression.

("Selected Etchings", 1885.)

Book Colln.

A Florentine poet.

Inscribed Poeta Fiorentino. *Signed* Tho^s. Riley Feo^t. 1882.

("The Etcher", 1882, pl. 35.)

($8\frac{1}{8} \times 5\frac{7}{8}$)

E. 1600-1904

Theresa.

Signed Tho^s. Riley 1883. Before letters.

("The Etcher", 1883, pl. 7.)

($8\frac{1}{8} \times 5\frac{1}{8}$)

E. 1642-1903.

Town Hall, Manchester.

Signed Tho^s. Riley fec^t. Before letters.

("The Portfolio", vol. XII, 1881.)

($10\frac{1}{8} \times 7\frac{1}{2}$)

Book Collⁿ.

Gathering apples.

Signed Tho^s. Riley Sep. 1882. Before letters.

("The Portfolio", vol. XIII, 1882.)

(11 x 7)

Book Collⁿ.

Another impression.

(From the large-paper edition of "The Portfolio", 1882.)

E. 5153-1904

Roxana.

Tho^s. Riley. Before letters.

("The Portfolio", vol. XIII, 1882.)

($10\frac{1}{10} \times 7\frac{1}{8}$)

Book Collⁿ.

Another impression.

(From the large-paper edition of "The Portfolio", 1882.)

E. 5154-1904.

The firstborn.

Signed Th^s. Riley. 1882. Before letters.

("The Portfolio", vol. XIV, 1883.)

($12 \times 8\frac{1}{8}$)

Book Collⁿ.

The handmaiden.

Signed Tho. Riley. English Etchings, Part XL.

("English Etchings", vol. IV, 1884, pl. 22.)

(12 x 6)

E. 1802-1904.

Nixon's School, in the Town Hall Yard.

Signed Thomas Riley del. et sc.

("The Oxford Almanack for the Year of our Lord God
M.DCCC.LXXXIV".)

($10\frac{1}{2} \times 14\frac{1}{8}$)

E. 425-93.

Wadham College, from the Garden.

Signed Thomas Riley del. et sc.

("The Oxford Almanack for the Year of our Lord God
M.DCCC.LXXXV".)

($10\frac{1}{2} \times 14\frac{1}{8}$)

E. 426-93.

Divinity School from Exeter College Garden.

Signed Thos. Riley.

("The Oxford Almanack for the Year of our Lord God
M.DCCC.LXXXVI".)

(11 x 15)

E. 427-93.

ROBERTS, David, R.A. (1796-1864).

The Antiquities of Scotland, in a series of etchings by David Roberts. 1831.

9 plates on India paper. All signed and dated 1831.

In vol. (22½ x 16½) *Plates* (10 x 8) E. 5887-5895-1903.

[Peasant girl with a distaff, in front of an Iona cross : with title
as above.] E. 5887-1903.

[Chapel of the Black Friars, St. Andrews.] E. 5888-1903.

St. Andrews. E. 5889-1903.

Icolmkill. E. 5890-1903.

[E. window of Melrose Abbey.] E. 5891-1903.

Caerlaveroc. E. 5892-1903.

[A castle.] E. 5893-1903.

Sweet Heart. E. 5894-1903.

Lucheurs [i.e. Leuchars.] E. 5895-1903.

ROBERTS, William.

Chepstow on the Wye. [Bridge to the right, and a man and
children in a boat on the water.]

Signed W. Roberts del.

("The Portfolio", vol. II, 1871.

(3½ x 5½)

Book Colln.

Chepstow on the Wye. [Church and houses ; a boat to the
right.]

("The Portfolio", vol. II, 1871.)

(3½ x 5½)

Book Colln.

See also NATIONAL ART TRAINING SCHOOL : *Etching Class.*

ROBERTSON, H. R.

Sunning themselves.

Before letters.

("The Etcher", 1879, pl. 14.)

(5½ x 4½)

E. 1522-1904.

Another impression.

E. 1676-1904.

My first muff.*Before letters.*

("The Etcher", 1880, pl. 11.)

(7 $\frac{1}{2}$ × 5 $\frac{3}{8}$)

E. 1538-1904.

Giovannina.*Signed H. R. R. Roma. Before letters.*

("The Etcher", 1880, pl. 23.)

(10 × 6 $\frac{1}{2}$)

E. 1549-1904.

In the hayfield.*Signed H. R. R. (monogr.) Before letters.*

("The Etcher", 1881, pl. 5.)

(3 $\frac{1}{2}$ × 9 $\frac{1}{8}$)

E. 1569-1904.

A farm yard.*Signed H. R. R. (monogr.). Before letters.*

("The Etcher", 1883, pl. 19.)

(5 × 7 $\frac{1}{4}$)

E. 1654-1904.

Ewhurst Mill.*Signed H. R. R. (monogr.).*

("English Etchings", vol. v, 1885, pl. 19.)

(7 $\frac{1}{2}$ × 10 $\frac{1}{4}$)

E. 1832-1904.

ROBERTSON, Percy.**Shere.***Signed Percy Robertson, R.P.E. Before letters.*

("Magazine of Art," 1900, premium plate.)

(8 $\frac{1}{8}$ × 10 $\frac{1}{4}$)

E. 1323-1900.

ROBINSON C. F.**Sunset.**

("The Etcher", 1879, pl. 17.)

(6 $\frac{1}{8}$ × 9 $\frac{1}{4}$)

E. 1525-1904.

Another impression.

E. 1679-1904.

Broken reeds.*Signed C. F. Robinson.*

("English Etchings", vol. v, 1885, pl. 15.)

(6 × 9 $\frac{1}{2}$)

E. 1828-1904.

The Thames at Temple Lock.

Signed C. F. Robinson. *Lettered* English Etchings, Part LVI.

("English Etchings", vol. vi, 1885-6, pl. 6.)

(6 $\frac{1}{8}$ × 10 $\frac{3}{8}$)

E. 1853-1904.

ROBINSON, Sir John Charles.

Etchings by J. C. Robinson, F.S.A. London: Paul and
Dominic Colnaghi and Co., 13 and 14, Pall Mall East. 1873.
10 plates, on Japan paper, in portfolio. 20387.1-10.

Nine Barrow Down, Isle of Purbeck, looking towards St. Alban's
(Aldhelm's) Head.

Signed 1872. J.C.R.(4 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

20387.1.

Space and light—Sierra de Almaden, Estremadura.

Lettered J. C. Robinson.(8 $\frac{7}{16}$ × 10 $\frac{7}{16}$)

20387.2.

Sunshine and smoke—a recollection of the Staffordshire "Black
Country."

Lettered J. C. Robinson 1871.(7 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

20387.3.

Rain and wind, a swollen "burn" at Shandon.

Lettered J. C. Robinson 1872.(8 $\frac{1}{2}$ × 10 $\frac{7}{16}$)

20387.4.

Talavera. The field of battle.

Lettered J. C. Robinson 1872.(8 $\frac{1}{2}$ × 10 $\frac{1}{2}$)

20387.5.

Beja in the Alemtejo, Portugal.

Lettered J. C. Robinson 1872.(7 $\frac{1}{8}$ × 10 $\frac{3}{8}$)

20387.6.

The Agglestone, County of Dorset.

Signed J.C.R.(2 $\frac{1}{4}$ × 7 $\frac{1}{4}$)

20387.7.

Uwell Mill—Swanage.

Signed J. C. Robinson 1871.(4 $\frac{1}{2}$ × 10 $\frac{7}{16}$)

20387.8.

Near Swanage.

Dated 1871.(2 $\frac{1}{4}$ × 7 $\frac{1}{2}$)

20387.9.

Hastings. All Saint's Church and the East Cliff, from Croft.

Signed J. C. Robinson.(8 $\frac{1}{2}$ × 10 $\frac{7}{16}$)

20387.10.

[Duplicate set of the above, in portfolio.]

20386.1-10.

ROLLER, George.

The last straw.

Signed George Roller 1885. *Lettered* English Etchings, Part LIX.

("English Etchings, vol. VI, 1885-6, pl. 13.)

(10½ × 6½)

E. 1861-1904.

ROSSITER, Charles.

The Dream of Eugene Aram, Stanza XXXI.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(5 × 7)

E. 1364-1904.

The Dream of Eugene Aram, Stanza XXXV.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(7 × 5)

E. 1365-1904.

"The Song of the Shirt", Stanza VII.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(7 × 5)

E. 1374-1904.

A young monkey. ("The Village Boy"—T. Aird; "The Village Boy"—J. Clare; "The Shepherd Boy"—J. Clare; "The Shepherd Boy"—W. Wordsworth.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(7½ × 5½)

E. 1429-1904.

Another state.

Lettered C. Rossiter. London, Published December 1st. 1861 by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

St. Valentine's Day. ("Valentine's Day"—W. M. Praed.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(5½ × 4½)

E. 1436-1904.

Another state.

Lettered C. Rossiter. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

The bird trap. ("The Bird-catchers"—J. Grahame.)

("Passages from Modern English Poets illustrated by the Junior Etching Club," 1862, large paper ed.)

(8 × 6½)

E. 1441-1904.

Another state.

Lettered C. Rossiter. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ.

ROWLANDSON, Thomas (1756-1827).

[View of Dover.]

Coloured by hand (5½ × 10½)

E. 137-91.

Rowlandson's World in Miniature; consisting of groups of figures for the illustration of landscape scenery. London: Published by R. Ackermann, Repository of Arts, 101, Strand. 1816. 40 plates.

In vol. (10 × 7)

E. 172-211-1904.

Rowlandson's etched caricatures will be catalogued separately.

ROYAL COLLEGE OF ART: Etching Class. See NATIONAL ART TRAINING SCHOOL.

RYE, William Brenchley.

Etchings by W. B. Rye of the British Museum. (1866.)

Title and 31 plates.

In vol. (10½ × 14)

E. 3402-3433-1902.

Most of these plates appeared originally in the publication of the "Antiquarian Etching Club," 1849-53 (q.v.).

Title, as above.

(6½ × 9)

E. 3402-1902.

Preaching at Paul's Cross, 1621. 1850.

(4⅞ × 6)

E. 3403-1902.

Rochester, 1588.

(8⅞ × 7½)

E. 3404-1902.

Old Cottage at Rochester, 1855.

(5⅞ × 8⅞)

E. 3405-1902.

A fyte in ye Mydell Agys.

(4½ × 3½)

E. 3406-1902.

Coach presented to Charles the Second by Count Grammont. 1853.

(7½ × 10½)

E. 3407-1902.

- First landing of Columbus in the New World.
 $(5\frac{1}{2} \times 5\frac{1}{8})$ E. 3408-1902.
- [An owl in an archway surrounded by ivy.]
 $(3\frac{1}{4} \times 2)$ E. 3409-1902.
- [A bird standing in water, with boughs overhanging.]
 $(3\frac{1}{4} \times 2)$ E. 3410-1902.
- Calvaire on Mont Valérien near Paris. 1852.
 $(6\frac{1}{4} \times 9\frac{1}{8})$ E. 3411-1902.
- Marco Polo.
 $(8 \times 4\frac{1}{8})$ E. 3412-1902.
- "I light out of the way to see a Saxon Monument," etc. 1850.
 $(5\frac{1}{2} \times 8\frac{3}{8})$ E. 3413-1902.
- Otham Church, Kent. 1852.
 $(3\frac{1}{8} \times 4\frac{1}{4})$ E. 3414-1902.
- Florentine merchants—about 1490. 1850.
 $(4\frac{3}{8} \times 5\frac{1}{8})$ E. 3415-1902.
- Carving under a window of an ancient House, Goal St., Sudbury, Suffolk. 1854.
 $(5\frac{1}{2} \times 8)$ E. 3416-1902.
- Richard York (Richard, Earl of Cambridge) beheaded A.D. 1415.
 1853.
 $(7 \times 5\frac{1}{2})$ E. 3417-1902.
- Jeffery Hudson. 1851.
 $(3\frac{1}{4} \times 3\frac{1}{4})$ E. 3418-1902.
- Knight and Squire. 1853.
 $(8\frac{1}{2} \times 10\frac{3}{8})$ E. 3419-1902.
- Comedians acting before Prince Charles at Madrid, 23 March, 1623. 1850.
 $(6 \times 6\frac{3}{8})$ E. 3420-1902.
- King James I. and his sonne Charles feastinge y^e Spanishe Ambassadors Nov^r. 18, 1623. 1851.
 $(6\frac{1}{4} \times 7\frac{1}{8})$ E. 3421-1902.
- Blacksmiths—date about 1300.
 (6×8) E. 3422-1902.
- The Old Assembly House, Kentish Town ... now being pulled down, Sept^r. 1853.
 $(6 \times 7\frac{1}{8})$ E. 3423-1902.
- Steele's cottage, Haverstock Hill. 1853.
 $(5\frac{1}{8} \times 7\frac{1}{8})$ E. 3424-1902.
- Veni Banbury, O prophanum, etc.
 $(7\frac{1}{8} \times 5\frac{1}{8})$ E. 3425-1902.

- Sculptures, Bloxham Church.
 $(5 \times 4\frac{1}{2})$ E. 3426-1902.
- Andrew Boorde, Doctor of Phisyke to Kyng Henry the VIII.
 $(6\frac{9}{16} \times 5)$ E. 3427-1902.
- An astronomer, with astrolabe and telescope. 1854.
 $(6\frac{3}{4} \times 4\frac{3}{8})$ E. 3428-1902.
- The Balloon Kettle, as it stood in St. George's Fields, about 1790.
 1852.
 $(8 \times 8\frac{1}{8})$ E. 3429-1902.
- The Three Morrice Dancers, formerly in Old Change, Cheapside.
 1854.
 $(8 \times 5\frac{3}{4})$ E. 3430-1902.
- French costumes, date about 1450. 1852.
 $(7\frac{3}{4} \times 6)$ E. 3431-1902.
- A Jester.
 $(5\frac{1}{2} \times 4\frac{3}{16})$ E. 3432-1902.
- English black-lead pencil-case, 1565, etc. 1854.
 $(6\frac{3}{8} \times 4\frac{7}{16})$ E. 3433-1902.

SAINT-DALMAS, F. Emeric de.

A quiet nook.

- Before letters.
 ("The Etcher", 1881, pl. 12.)
 $(9\frac{7}{8} \times 6\frac{7}{8})$ E. 1575-1904.

The old home.

- Signed* F. E. de St. D. Before letters.
 ("The Etcher", 1883, pl. 15.)
 $(9\frac{1}{8} \times 6\frac{1}{8})$ E. 1650-1904.

Ferns.

- Signed* F. Emeric de St. Dalmas. Before letters.
 ("English Etchings", vol. I, 1881-2, pl. 8.)
 (7×10) E. 1689-1904.

The hill-side spring.

- Signed* F. E. de St. D. *Lettered* English Etchings Part VII. .
 ("English Etchings", vol. I, 1881-2, pl. 24.)
 $(9\frac{7}{8} \times 7)$ E. 1704-1904.

When winter's boughs are bare.

- Signed* F. E. de St. D. *Lettered* English Etchings Part XX.
 ("English Etchings", vol. II, 1882-3, pl. 29.)
 $(9\frac{1}{8} \times 7)$ E. 1715-1904.

The old mill-wheel.

Lettered English Etchings Part xi.

("English Etchings", vol. ii, 1882-3, pl. 1.)

(9½ × 7)

E. 1716-1904.

The end of the wood.

Signed F. E. de St. D. *Lettered English Etchings*, Part xv.

("English Etchings", vol. ii, 1882-3, pl. 15.)

(7 × 9¼)

E. 1730-1904.

"The chill approach of night."

Signed F. E. de St. D. *Lettered English Etchings*, Part xxxvi.

("English Etchings", vol. iv, 1884, pl. 11.)

(9½ × 7)

E. 1792-1904.

"Twixt fen and field.

Lettered English Etchings, Part xlv.

("English Etchings", vol. v, 1885, pl. 3.)

(9½ × 6½)

E. 1817-1904.

SALA, George Augustus (1823-1896).

The Funeral Procession of Arthur, Duke of Wellington. By
G. A. S. and H. Alken Jun. See **ALKEN**.

SANDBY, Paul, R.A. (1725-1809).

XII views in aquatinta, from drawings taken on the spot in
South Wales, dedicated to the Honourable Charles Greville
and Joseph Banks Esquire by their ever grateful and much
obliged servant, Paul Sandby R.A. MDCCLXXV.

Aquatints.

E. 2686-2719-1901.

[Title as above.]

Lettered Publish'd according to Act of Parliament by
P. Sandby, St. Georges Row Sep^r. 1st 1775.

(9⅞ × 12½)

E. 2686-1901.

1. Chepstow Castle in Monmouth Shire.

Signed P. Sandby 1775. *Lettered* Publish'd according to Act
of Parliament by P. Sandby, St. Georges Row Sep^r. 1st.
1775. P. Sandby Fecit.

(9⅞ × 12½)

E. 2687-1901.

2. The South Gate of Cardiff Castle in Glamorgan Shire.

Signed P. Sandby 1774. *Lettered* Publish'd according to
Act of Parliament, etc.

(8½ × 11¼)

E. 2688-1901.

3. St. Quintins Castle near Cowbridge in Glamorgan Shire.
Lettered Publish'd according to Act of Parliament, etc.
 $(9\frac{7}{16} \times 12\frac{3}{8})$ E. 2689-1901.
 Another impression. 28230.3.
4. North West View of St. Donats Castle in Glamorgan Shire.
Signed P. Sandby Sculp. 1775. *Lettered* Publish'd according
 to Act of Parliament, etc.
 $(9\frac{3}{8} \times 12\frac{1}{16})$ E. 2690-1901.
 Another impression. 28230.4.
5. View up Neath River from the House at Briton Ferry in
 Glamorgan Shire.
Lettered Publish'd according to Act of Parliament, etc.
 $(9\frac{7}{16} \times 12\frac{5}{16})$ E. 2691-1901.
6. Pembroke Castle.
Lettered Publish'd according to Act of Parliament, etc.
 $(9\frac{7}{16} \times 12\frac{1}{16})$ E. 2692-1901.
7. Part of the Remains of Llanphor, near Pembroke.
Lettered Publish'd according to Act of Parliament etc.
 $(9\frac{7}{16} \times 12\frac{3}{8})$ E. 2693-1901.
 Another impression. 28230.7.
8. Manerbawr Castle in Pembroke Shire.
Lettered Publish'd according to Act of Parliament etc.
 $(9\frac{3}{8} \times 12\frac{3}{8})$ E. 2694-1901.
 Another impression. 28230.8.
9. Manerbawr Castle. From the Inward Court.
Lettered Publish'd according to Act of Parliament, etc.
 $(9\frac{3}{8} \times 12\frac{3}{8})$ E. 2695-1901.
10. Carey Castle in Pembroke Sh're.
Signed P. Sandby 1774. *Lettered* Publish'd according to Act
 of Parliament, etc.
 $(9\frac{7}{16} \times 12\frac{3}{8})$ E. 2696-1901.
11. Benton Castle. Looking down the Reach to Milford Haven.
Signed P. Sandby 1774. *Lettered* Publish'd according to Act
 of Parliament, etc.
 $(9\frac{3}{8} \times 12\frac{1}{16})$ E. 2697-1901.
12. Episcopal Palace at St. Davids.
Lettered L. Wyan Del. Publish'd according to Act of
 Parliament, etc.
 $(9\frac{7}{16} \times 12\frac{3}{8})$ E. 2698-1901,

XII views in North Wales, being part of a tour through that fertile and romantick country under the patronage of the Honourable Sir Watkin Williams Wynn Bart. to whom they are most humbly inscribed by his most obedient and most humble servant Paul Sandby R.A. MDCCLXXV, N^o. 2.

Aquatints. Plates 1, 9 and 10 are wanting.

E. 2699-2708—1901.

[Title as above.]

Lettered Publish'd according to Act of Parliament by P. Sandby St. Georges Row Oxford Turnpike Sept. 1st. 1776. P. Sandby Fecit.

(9 $\frac{3}{8}$ x 12 $\frac{1}{8}$)

E. 2699-1901.

N^o. 2. Wynnstay, Seat of Sir Watkin Williams Wynn Bart. from a Cottage above the New Bridge over the River Dee, Denbigh Shire.

Lettered Publish'd according to Act of Parliament by P. Sandby St. Georges Row, Sept. 1st. 1776. P. Sandby Fecit.

(9 $\frac{1}{8}$ x 12 $\frac{3}{8}$)

E. 2700-1901.

N^o. 3. Chirk Castle &c from Wynnstay Park.

Lettered Publish'd according to Act of Parliament, etc.

(9 $\frac{1}{8}$ x 12 $\frac{3}{8}$)

E. 2701-1901.

N^o. 4. Llangollin in the County of Denbigh, from the Turnpike Road above the River Dee,

Lettered Published Sept. 1775 by J. Boydell Cheapside. P. Sandby Fecit.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

E. 2702-1901.

(N^o. 5) The Abbey of Llan Egwerst or Vale Crucis, and Castle Dinas Bran.

Lettered Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sept. 1st. 1776.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

E. 2703-1901.

N^o. 6. The Iron Forge between Dolgelli and Barmouth in Merioneth Shire.

Lettered Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

E. 2704-1901.

N^o. 7. Harlech Castle in Merioneth Shire with Snowdon at a distance.

Lettered Publish'd according to Act of Parliament, etc.

(9 $\frac{1}{8}$ x 12 $\frac{1}{8}$)

E. 2705-1901.

N^o. 8. Caernarvon Castle.

Lettered Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{1}{8}$)

E. 2706-1901

N^o. 11. Conway in the County of Caernarvon.

Lettered Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

E. 2707-1901.

No. 12. Pont y Pair over the River Conway above Llanrwst in the County of Denbigh.

Lettered Publish'd, according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{7}{8}$) E. 2708-1901.

Another impression. 28230. 10.

XII Views in Wales.

Aquatints.

Title-page (?) and plate 8 are wanting. E. 2709-2719-1901.

I. The West Gate of Cardiff in Glamorganshire.

Lettered P. Sandby Fecit. Published according to Act of Parliament by P. Sandby St. Georges Row Oxford Turnpike Sep^r. 1777.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$) E. 2709-1901.

Another impression. 28230. 1.

II. Cardiff Castle.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{1}{4}$ x 12 $\frac{1}{4}$) E. 2710-1901.

Another impression. 28230. 2.

III. The entrance to Chepstow Castle.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{1}{2}$ x 12 $\frac{1}{2}$) E. 2711-1901.

IV. Chepstow Castle.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{1}{2}$ x 12 $\frac{1}{4}$) E. 2712-1901.

Another impression. 28250. 9.

V. Inside View of Chepstow Castle looking Eastward.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$) E. 2713-1901.

Another impression. 28230. 5.

VI. Traeth Mawr in the Road to Caernarvon from Festiniog.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$) E. 2714-1901.

Another impression. 28230. 6.

VII. Pont Aber-Glasallin.

Lettered Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{1}{2}$) E. 2715-1901.

- ix. View of the River Dee 3 Miles short of Bala, with Cader-Idris Mountain near Dolgelli 30 Miles distant.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

E. 2716-1901.

- x. Pimble Meer.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

E. 2717-1901.

- xi. Denefawr Castle.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament, etc.

(9 $\frac{3}{8}$ x 12 $\frac{3}{8}$)

2718-1901.

Another impression.

28230. 11.

- xii. Rhair-y Wennel near Llanrwst in the County of Denbigh.

Lettered P. S. Publish'd according to Act of Parliament, etc.

(9 $\frac{1}{2}$ x 12 $\frac{3}{8}$)

E. 2719-1901.

Another impression.

28230. 12.

Sandby also published, between 1777 and 1779, sets of views in Italy, Greece, etc., engraved in aquatint after Pans, Fabris, and Clerisseau. These are catalogued separately.

Windsor Castle from the N. W.

Lettered No. 1. To his Grace the Duke of Montagu, etc. . . . these Views of the Royal Castle of Windsor are most respectfully inscribed by . . . P. Sandby R.A.
P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sep^r. 1st. 1776.

Aquatint. (13 $\frac{1}{2}$ x 19 $\frac{1}{2}$)

E. 53-91.

Windsor Terrass looking Eastward.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row, Sep^r. 1st. 1776.

Aquatint. (13 $\frac{1}{2}$ x 18 $\frac{1}{2}$)

E. 54-91.

Windsor Terrass looking Westward.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sep^r. 1st. 1776.

Aquatint. (13 $\frac{1}{2}$ x 18 $\frac{1}{2}$)

E. 55-91.

Compare the water-colour drawing, D. 1832-1904, and the sepia drawing, Dyce Collⁿ. 745.

Windsor Castle from the Lower Court on the 5th of Nov^r.

Lettered No. 4. P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Sep^r. 1st. 1776.

Aquatint. (13 $\frac{1}{2}$ x 19 $\frac{3}{8}$)

E. 56-91.

Windsor from Eton.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament Jan^y. 1st. 1777, by P. Sandby St. Georges Row Oxford Turnpike.

Aquatint. (13½ × 19½)

E. 57-91.

Eton College, from Crown Corner:

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament Jan^y. 1st. 1776 by P. Sandby St. Georges Row Oxford Turnpike.

Aquatint. (13½ × 19½)

E. 58-91.

A view of Worcester.

Lettered Publish'd according to Act of Parliament by P. Sandby St. Georges Row Oxford Turnpike Nov^r. 1st. 1772.

Aquatint. (12¼ × 20¼) *act. size.*

E. 27-89.

South East View of Bridge-North in Shropshire.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Nov. 1st. 1778.

Aquatint. (12¼ × 20) *act. size.*

E. 28-89.

The Welch Bridge at Shrewsbury.

Lettered P. Sandby Fecit. Publish'd according to Act of Parliament by P. Sandby St. Georges Row Nov^r. 1, 1778.

Aquatint. (13 × 20½)

E. 29-89.

[Part of the old and new bridge at Shrewsbury.]

Coloured aquatint. Margin cut.

(13 × 20½)

E. 2A-89.

[A set of seventy-four etchings, bound.]

[Landscape: a tree trunk; underneath, a woman smoking on donkey, etc.; on right a round fortified tower; a beggar with staff in front.]

Lettered P. Sandby Inv^t. et Sculp.

(12½ × 10)

E. 4422-1902.

Another impression, in brown.

E. 4338-1902.

[Landscape: two men and a seated woman under tree on left; on right a stream, a dog barking at cattle, and a house beyond.]

(7½ × 10½)

E. 4423-1902.

Another impression, in brown.

E. 4339-1902.

[Landscape: a tree in centre in front of an open barn; a cart going along road, and in foreground a woman driving pig.]

Lettered P. Sandby Inv^t. Sculp^t.

(7½ × 10½)

E. 4424-1902.

[Landscape : on the left a squarely built castle with two trees in front ; a bay in the distance with high cliffs on the right ; in centre a woman on horseback.]

(7½ × 10½)

E. 4425-1902.

Another impression, in brown.

E. 4340-1902.

[Landscape : water with boats ; on the left a single, bare tree and high buildings beyond ; in foreground a man carrying cask.]

Lettered P. Sandby Inv^t. Sculp^t.

(7½ × 10½)

E. 4426-1902.

Another proof, in brown.

E. 4341-1902.

[Landscape : a turreted house with sloping hills beyond ; on flat ground in front, three cows, and a man seated.]

Oval (5½ × 4½)

E. 4427-1902.

Another impression, in brown, with letter *A*.

E. 4342-1902.

[Landscape : trees with a high cliff in the distance to the right ; buildings with a round tower on the summit.]

Oval (5½ × 4½)

E. 4429-1902.

Another impression, in brown, with letter *D*.

E. 4343-1902.

[Landscape : a man on horseback, followed by dog, riding towards a distant house ; a bare tree on the right.]

Oval (5½ × 4½)

E. 4428-1902.

Another impression, in brown, with letter *E*.

E. 4344-1902.

[Landscape : group of men surveying ; mountains in distance.]

Oval (5½ × 4½)

E. 4430-1902

Another impression, in brown, with letter *F*.

E. 4345-1902.

[Landscape : a tall tree in the centre, and beyond on the left a ruined house ; on the right a woman coming to meet two others with a child.]

Signed P. Sandby int. Sculp^t.

Oval (5½ × 4½)

E. 4432-1902.

Another impression, in brown, with letter *B* in place of inscript.

E. 4346-1902.

[Landscape : a man fishing below a waterfall, a woman with basket seated beside him ; in middle distance, a church.]

Oval (5½ × 4½)

E. 4431-1902.

[A child holding doll in left hand, seated on a chair.]

With letter *f*.

(4½ × 3½)

E. 4434-1902.

Another impression, in brown.

E. 4347-1902.

[An old woman, half length, holding a basket on her right arm, and resting left hand on a stick ; three figures beyond on left.]

(4½ × 3½)

E. 4433-1902.

Another impression, in brown.

E. 4348-1902.

- [A man holding basket on right arm : church in distance on left].
($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4437-1902.
Another impression, in brown, with no. 2. E. 4349-1902.
- [A woman in loose cloak walking to left : other figures in distance.]
($2 \times 1\frac{3}{8}$) E. 4436-1902.
Another impression, in brown. E. 4397-1902.
- [A man in wide hat, leaning on staff : buildings on right.]
($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4435-1902.
Another impression, in brown. E. 4350-1902.
- [A man with tankard : behind him a public-house with sign-board inscribed: "Good Entertainment A New Book of Figures".]
With letter *a*.
($4\frac{1}{16} \times 3\frac{3}{8}$) E. 4439-1902.
Another impression, in brown. E. 4351-1902.
- [A man wearing cloak, holding stick in right hand, hat in left, facing spectator : other figures beyond.]
With letter *c*.
($4\frac{3}{8} \times 3\frac{3}{8}$) E. 4438-1902.
Another impression, in brown. E. 4352-1902.
- [A man, semi-nude, reclining with both hands on the ground to the right.]
Lettered Amiconi (reversed).
($3\frac{1}{2} \times 3$) E. 4441-1902.
- [Two ladies walking to the left : on right, a dome among trees.]
Signed P. Sandby.
($3\frac{1}{2} \times 3$) E. 4440-1902.
Another impression, in brown, with letter *b* and no. 2. E. 4353-1902.
- [A man, with bundle on his back, leaning on staff towards the left.]
Signed Paul Sandby Sculp.
($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4443-1902.
Another impression, in brown, with no. 4. E. 4354-1902.
- [A man walking towards the left, carrying bundles on his back.]
($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4442-1902.
Another impression, in brown. E. 4393-1902.
- John Balfour's Coffee house at Edinburgh, 1752.
($4\frac{1}{16} \times 3\frac{3}{8}$) E. 4445-1902.
Another impression, in brown. E. 4355-1902.

[Two men and a dog, facing left: the one in front, very stout, wearing an apron.]

With letter c.

($4\frac{3}{8} \times 3\frac{3}{8}$) E. 4444-1902.

Another impression, n brown. E. 4356-1902.

[Two men and a woman: in front, a boy with a hoop.]

Signed P. Sandby.

($1\frac{3}{8} \times 1\frac{3}{8}$) E. 4446-1902.

Another impression, in brown. E. 4395-1902.

[Woman holding basket on left arm: a tower beyond on right.]

($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4449-1902.

Another impression, in brown. E. 4394-1902.

[Street scene by night: a sedan chair, a lady and her maid, and a man with a torch.]

Lettered P. Sandby fecit.

($1\frac{3}{8} \times 3$) E. 4448-1902.

Another impression, in brown. E. 4357-1902.

Milk. [A girl carrying two milk-pails.]

($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4447-1902.

Another impression, in brown. E. 4392-1902.

[A man with gun, facing right: a windmill beyond.]

($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4452-1902.

Another impression, in brown. E. 4396-1902.

[A gardener with spade; on his right a dog.]

($2\frac{1}{8} \times 2\frac{1}{8}$) E. 4451-1902.

Another impression, in brown. E. 4358-1902.

[A man walking to right, with stick over left shoulder supporting a bundle.]

Signed P. Sandby Sc.

($2\frac{1}{8} \times 1\frac{3}{8}$) E. 4450-1902.

Another impression, in brown, with no. 3. E. 4359-1902.

[Men and women in a park; in front on the left, two men, one with arms folded.]

($2\frac{1}{8} \times 4$) E. 4453-1902.

Another impression, in brown. E. 4360-1902.

[A cavalier on a horse; on right a man with hat in hand and gun on shoulder, on left a tent.]

Inscribed M. Lauron F. (?)

($3\frac{1}{8} \times 3\frac{1}{8}$) E. 4454-1902.

- [Night scene: a group of figures round a street stall, lit by a lamp.]
 ($4\frac{1}{8} \times 3\frac{1}{8}$) E. 4456-1902.
 Another impression, in brown, with letter *d*. E. 4361-1902.
- [Sketch of head and shoulders of a man, facing right.]
Signed Sandby fecit.
 ($4\frac{1}{8} \times 3\frac{1}{8}$) E. 4455-1902.
- [Man and woman seated on a bench; the woman, on left, holding a stick.]
Lettered P. Sandby Sculp. 1747. E. 4457-1902.
- [Two men in conversation, the one on left leaning on a stick: a dog in front, a woman beyond on right.]
Lettered P. Sandby fecit.
 ($3\frac{1}{2} \times 2\frac{1}{2}$) E. 4459-1902.
 Another impression, in brown, with letter *f*. E. 4363-1902.
- [A man seated on handle of wheelbarrow; in front on right, a woman with a basket, on left a bare-legged boy.]
Lettered P. Sandby fecit. With letter e.
 ($3\frac{1}{2} \times 2\frac{1}{2}$) E. 4458-1902.
- [Two men working in a garden, one flattening turf, the other with watering-pot: a border of rococo ornament.]
 ($2\frac{1}{2} \times 4$) E. 4461-1902.
 Another impression, in brown. E. 4364-1902.
- [Three men with wheelbarrows, levelling ground: a border of rococo ornament.]
 ($2\frac{1}{8} \times 4$) E. 4460-1902.
- [Two women, the one on left holding a child; behind on the right, a boy dressed as a soldier.]
Lettered P. Sandby fecit 1756.
 ($3\frac{1}{2} \times 2\frac{1}{2}$) E. 4463-1902.
 Another impression, in brown, with letter *d*. E. 4365-1902.
- [A woman and a boy facing spectator; on the left a church, and flat country on the right.]
 ($3\frac{1}{8} \times 2\frac{1}{8}$) E. 4462-1902.
- [At the top, sketches of heads of a man and woman; below, a man, turned to right, with feathers in his hat.]
 ($6\frac{1}{2} \times 4\frac{1}{2}$) E. 4464-1902.
 Another impression, in brown. E. 4366-1902.
- [A man leaning against a tree on the left; two others advancing on the right.]
 ($5\frac{1}{8} \times 3\frac{1}{8}$) E. 4466-1902.

[A man hugging a large jug ; on his right a dog, and a man with beard ; on his left a boy jumping up.]

Dated 1754 (on curtain behind : rest of inscription illegible).

(5 × 3½) E. 4465-1902.

Another impression, in brown. E. 4367-1902.

[Head and shoulders of a man : behind on left a woman, seen side-face.]

(3½ × 3) E. 4467-1902.

Another impression, in brown. E. 4368-1902.

[A man and a milk-maid in a forest glade : pails on ground on left, and a cow behind.]

(3¼ × 2⅞) E. 4469-1902.

[A man and woman seated on the near bank of a river ; on the far bank a white paling and trees.]

(3¼ × 2⅞) E. 4468-1902.

[A man seated at back of a waggon drawn by two horses ; trees on the left, and on the right a man seated, holding whip.]

(4 × 5) E. 4470-1902.

Another impression, in brown. E. 4369-1902.

[Landscape : a large blasted tree ; a man climbing a branch, and in the meadow beyond a bull chasing a girl.]

(11½ × 8⅞) E. 4471-1902.

Another impression in brown. E. 4370-1902.

[Landscape : water on the right, and in the centre a tall bare tree, on the trunk of which a seated woman is carving a heart.]

(11½ × 8½) E. 4472-1902.

Another impression, in brown. E. 4371-1902.

[A waggon, with horses unyoked, beneath a tree at the road-side ; the driver and others on the left, houses and hills beyond.]

Lettered Etched on the spot by P. Sandby 1750. With letter *H* and number 2.

(9¼ × 7¼) E. 4473-1902.

[Landscape : a well beneath a tree ; on the left in front, three men, one reclining ; on the right a road leading past round tower.]

With number 1.

(9¼ × 7½) E. 4474-1902.

Another impression, in brown. E. 4373-1902.

[Landscape : a river passing under a wooden bridge, with town and sea in the distance ; three trees in left foreground, between two of them a woman and child.]

Lettered Etched on y^e. spot by P. Sandby Sep^r. 6, 1750.

With letter *L* and number 5.

(9⅞ × 7½) E. 4475-1902.

Another impression, in brown. E. 4374-1902.

[Landscape : a lady and gentlemen, with other ladies beyond advancing along a road between trees ; a house in the distance].

Lettered Paul Sandby Fecit. 1751. With letter *K* and number 4.

(9 $\frac{1}{8}$ × 7 $\frac{3}{8}$) E. 4476-1902.

Another impression, in brown. E. 4375-1902.

[Landscape : a single tree on high ground on the left ; on the right a river with cattle watering, a bridge with a house beyond, and a distant mountain.]

Lettered Etched on the spot by P. Sandby Sep^r. 27 1750.

With letter *M* and number 6.

(9 $\frac{1}{4}$ × 7 $\frac{3}{8}$) E. 4477-1902.

Another impression, in brown. E. 4415-1902.

[Landscape : an open space in front of a round classical building, various groups of figures, and four tall trees on the left.]

Lettered Delin et Sculp Sep^r. 1750. With letter *I* and number 3.

(9 $\frac{1}{8}$ × 7 $\frac{1}{8}$) E. 4478-1902.

Another impression, in brown. E. 4377-1902.

[Organ and marionette, with children round : on right a man with cloak and three-cornered hat, on left a woman holding child.]

(3 $\frac{3}{4}$ × 2 $\frac{1}{2}$) E. 4480-1902.

[A group of women and children : the woman in front on the left, with back to spectator, in shadow.]

With letter *b*.

(4 $\frac{1}{8}$ × 3 $\frac{3}{8}$) E. 4479-1902.

Another impression, in brown. E. 4379-1902.

[Landscape : a woman on a donkey coming along a road, on her right a man with stick and basket ; ruined buildings on either side.]

(6 × 8 $\frac{1}{4}$) E. 4481-1902.

Another impression, in brown. E. 4380-1902.

The Cook, Captain & Mait.

Lettered Etched from Life on Board a Scotch Ship.

(4 $\frac{1}{8}$ × 3 $\frac{3}{8}$) E. 4482-1902.

Another impression, in brown. E. 4381-1902.

[Landscape : ruined buildings ; in centre, two cows under an arch, on right a church spire and distant hill.]

(6 × 8 $\frac{1}{4}$) E. 4483-1902.

[Landscape : a ruined building on rocks rising from water ; a man in a boat cutting tree with an axe ; square tower and distant hills on right.]

(6 × 8 $\frac{1}{4}$) E. 4484-1902.

Another impression, in brown. E. 4382-1902.

[Landscape : a ruined building, a man seated in front, and on the right a waggon with three horses.]

(6 x 8½)

E. 4485-1902.

Another impression, in brown.

E. 4383-1902.

[Landscape : a ruined building, two cows, and a man cutting tree in front; in the distance on right a church and houses among trees.]

(6 x 8½)

E. 4486-1902.

Another impression, in brown.

E. 4384-1902.

[Landscape : two women washing clothes in front of a ruined building.]

Lettered P. Sandby Inv Sculp 1758.

(6 x 8½)

E. 4487-1902.

Another impression, in brown.

E. 4385-1902.

[Landscape : on left a man leading pony, in centre two trees, on right groups of figures and a round tower.]

(7½ x 9½)

E. 4488-1902.

[Landscape : a group of five trees, with stream beyond and town on the left; sheds on the right.]

Signed P. Sandby Fecit.

(7½ x 9½)

E. 4489-1902.

Another impression, in brown.

E. 4386-1902.

[Landscape : a road with man walking behind horse, three trees on right, a woman with two children on left; houses and a bridge beyond.]

(7½ x 9½)

E. 4490-1902.

[Landscape : a round tower in centre, on left two men under two trees, and a town in distance; on right a group of figures and man seated smoking, with two dogs.]

(7½ x 9½)

E. 4491-1902.

Another impression, in brown.

E. 4387-1902.

[Landscape : trees on the left, a woman carrying basket in front; on right a ruined building with Gothic windows, the interior open, showing men drinking at a table.]

(7½ x 9½)

E. 4492-1902.

Another impression, in brown.

E. 4388-1902.

[Landscape : a well, with a woman washing clothes in a tub; a road winding to the left, with horse and cart; two women inside, and two men on the left.]

(7½ x 9½)

E. 4493-1902.

Another impression, in brown.

E. 4389-1902.

[Landscape : a camp scene, tents on the right, a man on horseback blowing trumpet, another saddling horse, etc; on left in distance a fortified town.]

(7½ x 9½)

E. 4494-1902.

Another impression, in brown.

E. 4390-1902.

[A man on horseback crossing wooden bridge to right; on the left a dog, with tree and cottage beyond.]

(7 $\frac{3}{8}$ x 9 $\frac{1}{8}$)

E. 4495-1902.

Another impression, in brown.

E. 4391-1902.

[Other etchings, probably belonging to the same set, but not included in the above volume: all printed in brown.]

[Landscape: a man, with arm round girl, beneath a tall tree; on the right, open country, and distant town on a rocky hill.]

(10 $\frac{1}{8}$ x 7 $\frac{3}{4}$)

E. 4416-1902.

[Landscape: a shepherd with staff under left arm, right hand to head, walking beside a girl; beyond, two horses, sheep, and distant hills.]

(10 $\frac{1}{8}$ x 7 $\frac{3}{4}$)

E. 4417-1902.

[Man and woman fighting in front of a well; on their right an old woman with a stick.]

Lettered P. Sandby Inv^t. Sculp. 1758.

(10 $\frac{1}{8}$ x 7 $\frac{3}{4}$)

E. 4418-1902.

[Landscape: two washerwomen at a stream below a waterfall; on the bank opposite, on the left, a cow beneath trees.]

(10 $\frac{1}{8}$ x 7 $\frac{3}{4}$)

E. 4419-1902.

[Landscape: a stream with goat and cattle; on the right bank two men seated with dogs; beyond them, sheep, cattle and a hill with houses beneath.]

(10 $\frac{1}{8}$ x 7 $\frac{3}{4}$)

E. 4420-1902.

[Landscape: two men watering cattle at a well beneath trees; in front, a woman on horseback, a man carrying pack walking on her right; on the left a traveller seated.]

(12 x 8 $\frac{1}{2}$)

E. 4421-1902.

[Landscape: a park with trees, deer beneath, and a pond on the right; on left a group of two men, a woman and a boy.]

(6 $\frac{1}{8}$ x 8 $\frac{1}{8}$)

E. 4405-1902.

[Landscape: a road between trees; two men driving goats, a cow, etc; on left a woman on horseback carrying child, in distance a pyramid.]

(7 x 9)

E. 4406-1902.

[Landscape: a tree sloping to the right; beneath, two men with a horse and dog; beyond, a boy with a boat, and distant hills.]

(6 $\frac{1}{8}$ x 9)

E. 4407-1902.

[Landscape; in the centre a tree growing on a hillock, with a cottage beyond; figures on the right, and a horse and cart on a road to the left.]

Lettered P. Sandby Inv Sculp 1758.

(6 $\frac{1}{8}$ x 9)

E. 4408-1902.

[Landscape: a horseman crossing a bridge with houses and trees on either side; below, on the right bank two women washing, and in front two men standing.]

(6 $\frac{1}{8}$ x 9)

E. 4409-1902.

[Landscape : a waterfall, with figures in front among rocks and trees ; a conical hill beyond, with a round tower etc. on the right.]

Lettered P. Sandby Inv^t. et Sculp.

(8 $\frac{1}{4}$ x 6 $\frac{1}{4}$)

E. 4414-1902.

[Landscape : a lady seated at the base of a tree, on her right a boy, and on left a girl with a dog ; in distance on right a monument.]

Lettered P. Sandby Inv^t. et Sculp^t.

(8 $\frac{1}{8}$ x 6 $\frac{1}{4}$)

E. 4415-1902.

[Landscape : in foreground a gipsy telling a lady's fortune ; a man hiding behind a tree on the right.]

(8 $\frac{1}{8}$ x 6 $\frac{1}{4}$)

E. 4412-1902.

[Landscape : a lady seated on a bench between two trees ; on her right two children and two dogs, a man standing behind with a gun.]

(8 $\frac{1}{8}$ x 6 $\frac{1}{4}$)

E. 4411-1902.

[A girl walking towards the left, hand on hip, ribbons round neck ; trees beyond.]

(8 $\frac{3}{8}$ x 6 $\frac{1}{4}$)

E. 4410-1902.

[Landscape : in centre a tree with a man beneath, driving cow into water ; beyond, a square tower, and in distance a windmill on a hill.]

(3 $\frac{1}{4}$ x 5 $\frac{3}{8}$)

4401-1902.

Another state, in black.

Lettered P. Sandby Inv. Sculp.

27404.3.

[Landscape : a man beneath a tree carrying package to a boat ; two men standing on the left ; shipping in the distance.]

(4 x 5 $\frac{1}{8}$)

E. 4400-1902.

[Landscape : two men beneath trees ; on right a road, a hut among trees, and a man carrying a bundle on his back.]

(3 $\frac{1}{4}$ x 5 $\frac{1}{8}$)

E. 4402-1902.

[Landscape : a man semi-nude, seated on left of a road, among trees ; beyond him a round tower.]

(4 $\frac{1}{8}$ x 5 $\frac{1}{4}$)

E. 4403-1902.

[Landscape : a man, with boy by his side, pointing to a flat stone beneath a tree, inscribed : "Six Landscapes by P. Sandby, 1758".]

(3 $\frac{1}{4}$ x 5 $\frac{1}{8}$)

E. 4404-1902.

[Landscape : ruins of a round tower ; two men walking in front, and on left two others fishing.]

Oval (4 x 5 $\frac{1}{2}$)

27404.4.

[Landscape : a brewery among trees at the side of a river ; in front a man in boat with casks ; on the near bank a man with fishing net.]

(3 $\frac{3}{4}$ x 5 $\frac{1}{4}$)

4399-1902.

[Landscape : a man on horseback coming along a road beneath a tree ; a man and woman at roadside on the right, water and a building beyond.]

(2 $\frac{1}{8}$ x 3 $\frac{1}{4}$)

E. 4398-1902.

SANDS, Frederick.

[Head of a man, turned to the right, wearing a high hat with turned-up brim.]

Signed Fred. Sands 1849. India paper.

(5 $\frac{1}{4}$ x 3 $\frac{1}{4}$)

27404.1.

[Interpreter to Ibrahim Pasha.]

Signed Fred. Sands 1849. India paper.

(8 $\frac{1}{4}$ x 5 $\frac{1}{4}$)

27003.

SASS, Richard (1774-1849).

Sketches from Nature inscribed (by Permission) to Her Royal Highness the Princess Charlotte of Wales. To be completed in six numbers, each number containing six plates of Etchings, in imitation of chalk. Designed, etched and published by Richard Sass (London, 1810). Price (for each number) 12s. A few Proofs, on India Paper One Guinea ; and, in Colours, Two Guineas.

Set of 36 plates, soft-ground etchings.

In vol. (18 $\frac{1}{2}$ x 14 $\frac{1}{2}$)

E. 3597-3632-1902.

Four parts of the above, in the original wrappers ; parts I, III and IV on India paper. All are presentation copies to W. Owen, R.A., and have an autograph inscription by R. Sass : "To William Owen, Esq., R.A., with compliments. R.S.", etc. Where not etched on the print, the title is written underneath in pencil by Sass.

In vol. (19 $\frac{1}{2}$ x 16)

E. 3634-3657-1902.

PART I.

Dedication page, with inscription : Sketches from Nature most Respectfully inscribed ... to Her Royal Highness the Princess Charlotte, etc.

Lettered Designed Etch^d & Pub. March 1, 1810, by Rich. Sass, King Street, St. James Square.

(16 x 12 $\frac{1}{4}$)

E. 3597-1902.

Another impression, on India paper.

E. 3634-1902.

Another impression, on ordinary paper, coloured by hand.

E. 3658-1902.

[Study, Ullswater Lake, Cumberland : a tree in centre, church on right, boat on left.]

Lettered Pub. March 1810 by Rich^d. Sass No. 4 King St^t. St. James' Square.

(11 $\frac{1}{2}$ x 9 $\frac{1}{2}$) E. 3605-1902.

Another impression, on India paper. E. 3635-1902.

Another impression, on ordinary paper, coloured by hand. E. 3659-1902.

[Composition, North Wales.]

The left-hand bottom corner touched with sepia.

Lettered Pub. March 1, 1810, by Rich^d. Sass, No. 4, King Str^t. St. James' Square.

(12 $\frac{1}{2}$ x 9 $\frac{1}{2}$) E. 3599-1902.

Another impression, on India paper (also touched with sepia). E. 3636-1902.

Another impression, on ordinary paper, coloured by hand. E. 3660-1902.

[Study, Muckross Lake, Killarney.]

Lettered Pub. March 1, 1810, by Rich^d. Sass No. 4 King St^t. St. James' Square.

(12 $\frac{1}{2}$ x 9 $\frac{1}{2}$) E. 3601-1902.

Another impression, on India paper. E. 3637-1902.

Another impression, on ordinary paper, coloured by hand. E. 3661-1902.

[Old Weir Bridge, Killarney.]

Lettered Pub. March 1, 1810, by Rich^d. Sass, No. 4, King St^t. St. James Square.

(9 $\frac{1}{2}$ x 12 $\frac{1}{2}$) E. 3610-1902.

Another impression, on India paper. E. 3638-1902.

Another impression, on ordinary paper, coloured by hand. E. 3662-1902.

[Composition, Innisfallen Island, Lake of Killarney.]

Lettered Pub. March 1, 1810, by Richard Sass No. 4 King St^t. St. James Square.

(12 $\frac{1}{2}$ x 9 $\frac{1}{2}$) E. 3598-1902.

Another impression, on India paper. E. 3639-1902.

Another impression, on ordinary paper, coloured by hand. E. 3663-1902.

PART II.

Scale Force, near Buttermere Cumberland.

Lettered Designed Etched & Published by Rich^d. Sass, 4 King Street, St. James Square.

(12 $\frac{1}{2}$ x 10 $\frac{1}{2}$) E. 3612-1902.

Another impression. E. 3640-1902.

Near Mahynnleth, North Wales.

Lettered Designed Etched & Published May 1, 1810, by
Rich^d. Sass 4 King Street, St. James's Square.

(10 $\frac{1}{4}$ × 12 $\frac{3}{4}$) E. 3616-1902.

Another impression. E. 3641-1902.

Study near Roslyn Chapel, Scotland.

Lettered Designed Etched & Published May 1, 1810, by
Rich^d. Sass, 4 King Street, St. James's Square.

(12 $\frac{1}{4}$ × 9 $\frac{3}{4}$) E. 3615-1902.

Another impression. E. 3642-1902.

Gap of Dunloe, Killarney, Ireland.

Lettered Designed Etched & Published May 1, 1810, by
Rich^d. Sass, 4 King Street, St. James's Square.

(9 $\frac{3}{4}$ × 12 $\frac{1}{4}$) E. 3602-1902.

Another impression. E. 3643-1902.

Study near Roslyn Castle, Scotland.

Lettered Designed Etched & Published May 1, 1810, by Rich^d,
Sass 4 King Street, St. James's Square.

(12 $\frac{3}{4}$ × 10) E. 3620-1902.

Another impression. E. 3644-1902.

Pont y Pair, North Wales.

Lettered Designed Etched & Published by Rich^d. Sass, 4 King
Street St. James's Square.

(10 $\frac{1}{8}$ × 12 $\frac{3}{8}$) E. 3600-1902.

Another impression. E. 3645-1902.

PART III.

Near Montgomery, North Wales.

Lettered Designed Etch'd & Published June 1, 1810, by Rich .
Sass, N^o. 4 King Street St. James's Square.

(12 $\frac{1}{2}$ × 10 $\frac{1}{8}$) E. 3606-1902.

Another impression, on India paper. E. 3646-1902.

Study, Ullswater Lake, Cumberland.

Lettered Pub. March 1, 1810, by Mr. Rich^d. Sass N^o. 4 King
St. St. James Square.

(12 $\frac{3}{8}$ × 9 $\frac{1}{4}$) E. 3603-1902.

Another impression, on India paper. E. 3647-1902.

Cottage near Monmouth, South Wales.

Lettered Designed Etch'd & Published June 1st. 1810, by
Rich^d. Sass N^o. 4 King Street St. James's Square.

(10 × 12 $\frac{1}{4}$) E. 3607-1902.

Another impression, on India paper. E. 3648-1902.

The remains of Earl Desmond's Seat, Adair, near Limerick, Ireland.

Lettered Designed Etch'd & Published June 1st. 1810, by Rich^d. Sass, N^o. 4 King Street St. James's Square.

(10 x 12½) E. 3608-1902.

Another impression, on India paper. E. 3649-1902.

Pembroke Castle.

Lettered Designed Etch'd & Published June 1, 1810, by Rich^d. Sass, N^o. 4 King Street, St. James's Square.

(10 x 12½) E. 3611-1902.

Another impression, on India paper. E. 3650-1902.

Ronan's Island, Upper Lake of Killarney.

Lettered Designed Etch'd & Published June 1st. 1810, by Rich^d. Sass N^o. 4 King Street, St. James's Square.

(10 x 12½) E. 3609-1902.

Another impression, on India paper. E. 3651-1902.

PART IV.

The Franciscans' Abbey, Adair, Ireland.

Lettered Designed Etch'd & Published Aug. 1st. 1810, by Rich^d. Sass N^o. 4 King Street, St. James's Square.

(10½ x 12½) E. 3613-1902.

Another impression, on India paper. E. 3652-1902.

Charlton Kings, Cheltenham.

Lettered Designed, Etch'd & Published Aug. 1st. 1810, by Rich^d. Sass, N^o. 4 King Street, St. James's Square.

(12½ x 10½) E. 3625-1902.

Another impression, on India paper. E. 3653-1902.

Village of Grange, entering Borrowdale, Cumberland.

Lettered Designed Etched & Published Aug. 1, 1810, by Rich^d. Sass N^o. 4 King Street St. James's Square.

(10 x 12½) E. 3614-1902.

Another impression, on India paper. E. 3654-1902.

Bray Head, near Dublin.

Lettered Designed Etch'd & Published Aug. 1st. 1810, by Rich^d. Sass N^o. 4 King Street, St. James's Square.

(10½ x 12½) E. 3627-1902.

Another impression, on India paper. E. 3655-1902.

Glastonbury Abbey, Somersetshire.

Lettered Designed Etch'd & Published Aug. 1, 1810, by Rich^d. Sass N^o. 4 King Street, St. James's Square.

(10½ x 12½) E. 3626-1902.

Another impression, on India paper. E. 3656-1902.

Inchcomb, Frith of Forth, Scotland.

Lettered London Published August 1st. 1810, by Rich^d. Sass
N^o. 4 King Street, St. James's Square.

(10½ × 12½) E. 3624-1902.

Another impression, on India paper. E. 3657-1902.

PART V.

Mucruss Abby (*sic*) Lake of Killarney, Ireland.

Lettered Designed Etch'd & Published Sep. 1st. 1810, by
Rich^d. Sass N^o. 4 King Street, St. James's Square.

(10½ × 12½) E. 3618-1902.

Composition.

Lettered Designed Etch'd & Published Sep 1st. by Rich^d.
Sass, N^o. 4 King Street St. James's Square.

(10½ × 12½) E. 3619-1902.

Freshwater Gate, Isle of Wight.

Lettered Designed, Etch'd & Published, Sep. 1st. 1810, by
Rich^d. Sass, N^o. 4 King Street St. James's Square.

(10½ × 12½) E. 3621-1902.

Composition.

Lettered Designed Etch'd & Published Sep. 1st. 1810, by
Rich^d. Sass N^o. 4 King Street St. James's Square.

(10½ × 12½) E. 3622-1902.

Entrance to Welch Pool, North Wales.

Lettered Designed Etch'd & Published Sep. 1st. 1810, by Rich^d.
Sass, N^o. 4 King Street, St. James's Square.

(10½ × 12½) E. 3623-1902.

Cheddar, Somersetshire.

Lettered Designed Etch'd & Published Sep. 1st. 1810, by Rich^d.
Sass, N^o. 4 King Street, St. James's Square.

(9½ × 12½) E. 3632-1902.

PART VI.

Composition.

Lettered Designed Etch'd & Published, Nov. 1st. 1810, by
Rich^d. Sass, N^o. 4 King Street, St. James's Square.

(10½ × 12½) E. 3604-1902.

The Lower Rydall Fall, Lakes of Westmoreland.

Lettered Designed Etch'd & Published Nov. 1st. 1810, by
Rich^d. Sass N^o. 4 King Street St. James's Square.

(12½ × 10½) E. 3617-1902.

Welch Pool from the Terrace of Bevis Castle, North Wales.

Lettered Designed Etch'd & Published Nov. 1st. 1810, by
Rich^d. Sass N^o. 4 King Street St. James's Square.

(10½ × 12½) E. 3628-1902.

Pont Aberglasslyn, North Wales.

*Lettered Designed Etch'd & Published Nov. 1st. 1810, by Rich^d.
Sass N^o 4 King Street, St. James's Square.*

(10½ × 12½)

E. 3629-1902.

Mucruss Abby (*sic*), Lake of Killarney, Ireland.

*Lettered Designed Etch'd & Published Nov. 1st. 1810, by
Rich^d. Sass N^o. 4 King Street St. James's Square.*

(10½ × 12½)

E. 3630-1902.

Boratto Castle, near Limerick, Ireland.

*Lettered Designed Etch'd & Published, Nov. 1st. 1810, by
Rich^d. Sass, N^o. 4 King Street, St. James's Square.*

(10½ × 12½)

E. 3631-1902.

SCHRODER, Hubert.**Near Beeding, Sussex.**

Before letters. With the artist's signature in pencil.

(5 × 6½)

E. 6-94.

SCOTT, William.**Rome, view from the Ponte Sisto.**

Signed William Scott, Rome, 1880. Before letters.

(*"The Etcher"*, 1881, pl. 24.)

(5½ × 8½)

E. 1587-1904.

San Giorgio Maggiore, Venice.

Signed William Scott, Venice, July 1881. Before letters.

(*"The Etcher"*, 1882, pl. 13.)

(6½ × 8½)

E. 1612-1904.

Another impression.

(*"Selected Etchings"*, 1885.)

Book Colln.

The Tiber.

Signed William Scott, Rome, Mar. 1883. Before letters.

(*"The Etcher"*, 1883, pl. 21.)

(4½ × 7½)

E. 1656-1904.

SCOTT, William Bell (1811-1890).**The Norns watering Yggdrasill. •**

Signed 1876. W.B. Scott. Before letters.

(*"The Etcher"*, 1879, pl. 3.)

(10½ × 8)

E. 1512-1904.

Another impression.

E. 1666-1904.

"SELECTED ETCHINGS".

Selected Etchings. Twenty-four original etched works by living artists. London, printed at the Chiswick Press, 1885.
In vol. (15 × 11) *Book Collⁿ.*

These etchings are all reprinted from plates which originally appeared in "The Etcher", 1879-1883. They are catalogued in detail under the artists' names.

SEVERN, Joseph (1795-1879).

Roman vintage.

("Etch'd Thoughts, by the Etching Club", 1844.)
 (6½ × 5) E. 1450-190.

Neapolitan vintage.

("Etch'd Thoughts, by the Etching Club", 1844.)
 (7½ × 4½) E. 1493-1904.

SEVERN, Walter.

"The Plea of the Midsummer Fairies", Stanza CX.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)
 (5 × 5½) E. 1384-1904.

"Fair Ines", Stanza III.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)
 (5 × 7) E. 1387-1904.

Nearing Home. ("Nearing Home"—T. Moore; "Home"—J. Montgomery.)

("Passages from Modern English Poets illustrated by the Junior Etching Club, 1862, large paper ed.)
 (7½ × 9½) E. 1421-1904.

Another state.

Lettered W. S. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.
 (In small edition of the above, 1862.) *Book Collⁿ.*

SEYMOUR-HADEN. See HADEN.**SHERBORN, Charles William.**

See also Catalogue of the Ionides Collection.

Old Chelsea.

Signed W. Sherborn ft. A.F. Old Chelsea 1873. India paper.
 (2¾ × 5¾) 27091.

Turner's house, Chelsea (sunrise).

Inscribed C. W. Sherborn Invt. et ft. aqua forti. London Jany.
1874. Delâtre Imp.

(5 $\frac{1}{8}$ x 10 $\frac{1}{8}$)

27093.

Chelsea Reach.

Signed C. W. Sherborn ft. Feby. 1874.

(3 $\frac{1}{8}$ x 8)

27092.

2nd. state. The boat in the foreground, on the left of the man
sweeping, has been removed.

27773.

[Battersea. Moonlight.]

Signed C. W. Sherborn aqua forti (Battersea?).

(3 $\frac{1}{4}$ x 4 $\frac{1}{4}$)

27090.

Another proof, the light from moon heightened ; with the artist's
signature in pencil.

27772.

Northumberland House. 1874.

(7 x 10 $\frac{1}{2}$)

27094.

The Two Brewers, Limehouse.

Signed Sherborn ft. a. f. 1880. With the artist's signature also in
pencil.

(5 $\frac{1}{4}$ x 15 $\frac{1}{4}$)

29035.

Fairfax House, Putney.

Signed C. W. Sherborn, 1881.

(9 $\frac{1}{8}$ x 12 $\frac{1}{8}$)

E. 843-1901.

Lindsay House, Chelsea.

Before letters. India paper.

(5 $\frac{1}{16}$ x 14)

E. 844-1901.

[Head of a cat.]

Signed C. W. Sherborn 1874.

(3 $\frac{1}{8}$ x 2 $\frac{1}{8}$)

27771.

SHORT, Frank J., A.R.A.

A wintry blast on the Stourbridge Canal.

With the artist's signature in pencil.

(6 $\frac{1}{8}$ x 10)

E. 383-95.

Entrance to the Mersey.

With the artist's signature in pencil.

(4 $\frac{1}{8}$ × 10)

E. 384-95.

The Dijk Bell.*Inscribed '92.*—'When the fog on the Zuider Zee rolls low', etc.

With the artist's signature in pencil.

(5 × 4 $\frac{3}{8}$)

E. 382-95.

Towers of Kampen.*Dated 1892.* With the artist's signature in pencil.(8 $\frac{1}{8}$ × 6 $\frac{1}{8}$)

E. 381-95.

London—the City. Billingsgate.*Signed* Billingsgate. Frank J. Short 1894. *Lettered* English Etchings, Part XL.

("English Etchings", vol. IV., 1884, pl. 24.)

(7 $\frac{1}{8}$ × 5)

E. 1804-1904.

New Inn—Poole, Dorset.*Signed* Poole. Frank Short 84. *Lettered* English Etchings, Part XLIX.

("English Etchings", vol. V., 1885, pl. 17.)

(9 $\frac{7}{8}$ × 6 $\frac{1}{8}$)

E. 1830-1904.

*See also National Art Training School: Etching Class.***SICKERT, Walter.****Continental street scene.***Signed* Sickert 85.(8 × 8 $\frac{1}{2}$)

E. 3118-1905.

SLEIGH, J.**"The Season".**

("Passages from the Poems of T. Hood, illustrated by the Etching Club", 1858.)

(7 × 5)

E. 1396-1904.

The monarch of the forest. ("The Oak"—S. Rogers; "The Oak of the Forest"—R. Southey).

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(3 $\frac{7}{8}$ × 5 $\frac{5}{8}$)

E. 1419-1904.

Another state.*Lettered* J. Sleigh, London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

SLOANE, M.A.

[An interior, showing a girl working at a loom.]

Before letters. With the artist's signature in pencil.

(10 $\frac{1}{2}$ × 13)

E. 949-1900.

See also National Art Training School: Etching Class.

SLOCOMBE, Alfred.

The ramparts of Bruges.

Before letters.

("The Etcher", 1881, pl. 17.)

(5 × 7 $\frac{1}{2}$)

E. 1580-1904.

A mountain pass.

Signed Alfred Slocombe. Aqua f. 1882. Before letters.

("The Etcher", 1882, pl. 25.)

(10 × 7)

E. 1624-1904.

Another impression.

("Selected Etchings", 1885.)

Book Colln

SLOCOMBE, C. P. (1832-1895).

Moonlight : St. Ives. Pilchard boats unloading.

Before letters.

("Etchings of English Landscape, by C. P., F. and E. Slocombe", 1873, pl. 1.)

(10 $\frac{3}{8}$ × 14 $\frac{1}{8}$)

20382. 1.

Tintern Abbey and Valley of the Wye.

Signed C. P. Slocombe 1872. Tintern Abbey. Before letters.

("Etchings of English Landscape by C. P., F. and E. Slocombe", 1873, pl. 2.)

(7 $\frac{1}{2}$ × 13 $\frac{1}{2}$)

20382. 2.

Worcester from the Diglis Locks on the Severn.

Signed C. P. Slocombe 1872. Worcester. Before letters.

("Etchings of English Landscape by C. P., F. and E. Slocombe", 1873, pl. 3.)

(5 $\frac{1}{2}$ × 13 $\frac{1}{2}$)

20382. 3.

Sylvan shades, High Beech, Epping Forest.

Before letters.

("Etchings of English Landscape, by C. P., F. and E. Slocombe" 1873, pl. 4.)

(10 $\frac{1}{2}$ × 14 $\frac{3}{8}$)

20382. 4.

Stonehenge by moonlight.

Signed C. P. Slocombe 1872. Stonehenge. Before letters.

(" Etchings of English Landscape, by C. P., F. and E. Slocombe ", 1873, pl. 5.)

($10\frac{1}{8} \times 19$)

20382. 5.

In the New Forest: the Knyghtwood oak.

Signed In the New Forest, Hants. C. P. Slocombe, 1872. Before letters.

(" Etchings of English Landscape, by C. P., F. and E. Slocombe ", 1873, pl. 6.)

($11\frac{1}{16} \times 18\frac{1}{2}$)

20382. 6.

View of Rouen.

Signed C. P. Slocombe. Rouen. Before letters.

(" Landscape Etchings by C. P. and F. Slocombe ", 1873, pl. 1.)

($5\frac{7}{8} \times 11$)

20383. 1.

The Seine at Rouen.

Signed C. P. S. 1871. Before letters.

(" Landscape Etchings by C. P. and F. Slocombe ", 1873, pl. 2.)

($4\frac{7}{16} \times 10\frac{7}{16}$)

20383. 2.

The Château of Dijon.

Signed Dijon. C. P. S. 1869. Before letters.

(" Landscape Etchings by C. P. and F. Slocombe ", 1873, pl. 4.)

($4\frac{1}{2} \times 10\frac{1}{2}$)

20383. 4.

Watch towers, walls of Lucerne.

Signed C. P. S. 1871. Before letters.

(" Landscape Etchings by C. P. and F. Slocombe ", 1873, pl. 5.)

($4\frac{1}{2} \times 9\frac{1}{8}$)

20383. 5.

The Zeitglocken-Thurm, Bern.

Signed Berne. C. P. S. 1871.

(" Landscape Etchings by C. P. and F. Slocombe ", 1873, pl. 6.)

(11×6)

20383. 6.

The Jungfrau, from Interlaken.

Before letters.

(" Landscape Etchings by C. P. and F. Slocombe ", 1873, pl. 7.)

($7 \times 10\frac{3}{4}$)

20383. 7.

Sunshine after rain, Kensington Gardens.

- Signed* C. P. S. 1871. Kensington Gardens. Before letters.
 ("Landscape Etchings by C. P. and F. Slocombe", 1873, pl. 8.)
 (6 x 10½) 20383.8.
- Another impression.
 ("The Etcher", 1882, pl. 24.) E. 1623-1904.
- Another impression.
 ("Selected Etchings", 1885.) *Book Colln.*

Lane at Penmaen Mawr, North Wales.

- Signed* C. P. S. 1867. Before letters.
 ("Landscape Etchings by C. P. and F. Slocombe", 1873, pl. 10.)
 (8 x 4½) 20383.10.

Seven Ways Plain, Burnham Beeches.

- Signed* C. P. S. 1867. Before letters.
 ("Landscape Etchings by C. P. and F. Slocombe", 1873, pl. 11.)
 (5 x 7½) 20383.11.

The Wye at Tintern.

- Signed* Tintern. C. P. S. 1871. Before letters.
 ("Landscape Etchings by C. P. and F. Slocombe", 1873, pl. 12.)
 (4½ x 9½) 20383.12.

Preparing for sea, Hastings.

- Signed* C. P. Slocombe 1879.
 ("The Etcher", 1879, pl. 6.)
 (6 x 8½) E. 1515-1904.
- Another impression. E. 1669-1904.
- Another impression.
 ("Selected Etchings", 1885.) *Book Colln.*

The bell of Notre Dame, Dijon.

- ("The Etcher", 1881, pl. 34.)
 (9½ x 7) E. 1597-1904.
- Another impression.
 ("Selected Etchings", 1885.) *Book Colln.*

In summer woods.

- Signed* C. P. Slocombe 1881. Before letters.
 ("The Portfolio", vol. XII, 1881.)
 (10½ x 7½) *Book Colln.*

SLOCOMBE, Edward.

Rouen Cathedral, west front.

Signed Edward Slocombe 1888. Before letters. Japan paper.
With the artist's signature also in pencil.
(23 $\frac{7}{8}$ × 17 $\frac{5}{8}$) E. 817-1903.

Malines Cathedral from the south-east.

Before letters. Japan paper. With the artist's signature in
pencil, and 'F. Goulding Imp.'
(24 $\frac{1}{4}$ × 17 $\frac{5}{8}$) E. 816-1903.

Below London Bridge, from the Tower Wharf.

Signed E. S. 1871. Before letters.
("Etchings of English Landscape, by C. P., F. and E. Slocombe",
1873, pl. 12.)
(6 $\frac{1}{2}$ × 13 $\frac{7}{8}$) 20382.12.

La Rue du Vicomte, Rouen.

Signed Edward Slocombe 1889. Before letters.
("The Portfolio", vol. xx, 1889.)
(9 $\frac{1}{2}$ × 5 $\frac{1}{2}$) *Book Colln.*

SLOCOMBE, Frederick A.

The Thames at Chiswick.

Signed Fred Slocombe 1872. Before letters.
("Etchings of English Landscape, by C. P., F. and E. Slocombe",
1873, pl. 7.)
(10 $\frac{1}{2}$ × 19) 20382.7.

Steephill Cove, Isle of Wight.

Signed Fred Slocombe 1872. Before letters.
("Etchings of English Landscape, by C. P., F. and E. Slocombe",
1873, pl. 8.)
(6 $\frac{5}{8}$ × 13 $\frac{1}{8}$) 20382.8.

Lane scene, Pinner, Middlesex: evening.

Signed Fred Slocombe. Near Pinner, Middlesex, 1872. Before
letters.
("Etchings of English landscape, by C. P., F. and E. Slocombe",
1873, pl. 9.)
(14 $\frac{1}{8}$ × 9 $\frac{1}{2}$) 20382.9.

Shipping in the Pool. Port of London.

Signed Fred Slocombe, 1872. Before letters.

("Etchings of English Landscape, by C. P., F. and E. Slocombe", 1873, pl. 10.)

(9 $\frac{3}{8}$ x 13 $\frac{1}{8}$)

20382.10.

Skrinkle Haven, coast of Pembrokeshire.

Signed On the coast of Pembrokeshire. Fred Slocombe, 1872.

Before letters.

("Etchings of English Landscape, by C. P., F. and E. Slocombe", 1873, pl. 11.)

(9 $\frac{3}{8}$ x 13 $\frac{3}{8}$)

20382.11.

Old buildings at Rouen.

Signed F. S. Rouen. Before letters.

("Landscape Etchings by C. P. and F. Slocombe", 1873, pl. 3.)

(8 x 5 $\frac{1}{16}$)

20383.3.

Sunset. Coast of South Wales, near Manorbier.

Signed Fred Slocombe. Before letters.

("Landscape Etchings by C. P. and F. Slocombe," 1873, pl. 9.)

(4 $\frac{1}{2}$ x 10)

20383.9.

Haymaking.

Signed Fred Slocombe 1880. Before letters.

("The Etcher", 1881, pl. 2.)

(9 $\frac{1}{8}$ x 6)

E. 1566-1904.

A lane near Watford.

Signed Fred Slocombe, 1882. Before letters.

("The Etcher", 1882, pl. 23.)

(7 x 9 $\frac{1}{8}$)

E. 1622-1904.

Another impression.

("Selected Etchings", 1885.)

Book Colln.

A College walk, Oxford.

Before letters.

("Choice Examples of Modern Etching", 188—.)

(14 x 10)

E. 3020-1901.

A winter evening.

Signed Fred Slocombe 1882. Before letters.

("The Portfolio", vol. XIII, 1882.)

(6 $\frac{1}{8}$ x 9 $\frac{1}{8}$)*Book Colln.*

Another impression.

(From the large-paper edition of "The Portfolio", 1882.)

E. 5155-1904.

Windsor Park.

Signed Fred Slocombe, Windsor, 1885.

("The Portfolio", vol. XVI, 1885.)

(10½ × 7½)

Book Colln.

A ford on the Lea at Hatfield.

Signed Fred Slocombe. Before letters.

("The Portfolio", vol. XX, 1889.)

(6½ × 10)

Book Colln.

A Surrey Common.

Signed F. Slocombe pinx. & sc.

("The Portfolio", vol. XXII, 1891.)

(5½ × 10½)

*Book Colln.**See also National Art Training School: Etching Class.***SMALLFIELD, F.**

Ballad: "It was not in the Winter", Stanza III.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(7 × 5)

E. 1381-1904.

Ballad: "Sigh on, Sad Heart", Stanza IV.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(7 × 5)

E. 1392-1904.

"Ode to the Moon", Stanza IV.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

(4½ × 7)

E. 1394-1904.

The Shoeblack. ("The Shoeblack"—J. Gay.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

(5½ × 3½)

E. 1431-1904.

Another state.

Lettered F. Smallfield. London, Published December 1st 1861
by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Colln.

A Christmas invitation. ("Winter Revels"—T. Hood.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

($5\frac{3}{4} \times 3\frac{1}{4}$)

E. 1432-1904.

Another state.

Lettered F. Smallfield. London, Published December 1st 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Coll.

The Chestnut seller. ("Roasted Chestnuts"—M^{rs}. A. Watts ; "Labour"—Frances Osgood.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

($5\frac{3}{4} \times 3\frac{1}{4}$)

E. 1439-1904.

Another state.

Lettered F. Smallfield. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Coll.

Supping on horrors. ("Supping on Horrors"—Anon ; "Fear"—W. Collins.)

("Passages from Modern English Poets illustrated by the Junior Etching Club", 1862, large paper ed.)

($4\frac{1}{2} \times 7$)

E. 1440-1904.

Another state.

Lettered F. Smallfield. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Coll.

SMART, D. I.

A greengrocer's shop, Walham Green.

Signed in pencil D. I. Smart, 1905.

($8 \times 11\frac{1}{4}$)

E. 2878-1905.

SMETHAM, James (1821-1889).

Studies from a Sketch Book. 1860-1.

(Plates 1. and 11 wanting.)

The last sleep.

Lettered Studies from a Sketch Book, No. 2. Designed & Etched by James Smetham. Published by Williams and Lloyd, 29, Moorgate Street.

($4\frac{1}{4} \times 6\frac{1}{4}$)

E. 639-1903.

The days of Noah.

Lettered Studies from a Sketch Book, No. 3. Designed & Etched by Jas. Smetham. Published April 1860; by Williams & Lloyd, 29, Moorgate Str^t.

($5\frac{1}{4} \times 4\frac{1}{4}$) *act. size.*

E. 690-1903.

Hugh Miller. Watching for his father's vessel.

Lettered Studies from a Sketch Book, No. 4. Etched on Steel by Ja^s. Smetham. Published July 1860; by Williams & Lloyd, 29, Moorgate Street.

($3\frac{1}{8} \times 6\frac{3}{8}$) *act. size.* E. 691-1903.

Midsunmer.

Lettered Studies from a Sketch Book, No. 5. Drawn and Etched by Ja^s. Smetham. Published by Williams & Lloyd, 29 Moorgate Street.

($4\frac{1}{8} \times 6\frac{7}{8}$) *act. size.* E. 692-1903.

Mr. Robert Levett.

Lettered Studies from a Sketch-book, No. 6. Designed & Etched by Ja^s. Smetham. Published Jan^y. 1861; by Williams & Lloyd, 29, Moorgate Street.

($3\frac{1}{8} \times 4\frac{1}{8}$) *act. size.* E. 693-1903.

Proof before any letters. E. 694-1903.

The Lord of the Sabbath.

Lettered Studies from a Sketch Book No. 7. Designed & Etched by Ja^s. Smetham. Published April 1861; by Williams & Lloyd, 29, Moorgate Street.

($4\frac{1}{8} \times 6\frac{3}{8}$) *act. size.* E. 695-1903.

The resurrection of the daisy.

Lettered Studies from a Sketch Book No. 8. Designed & Etched on steel by Ja^s. Smetham. Published July 1861; by Williams & Lloyd, 29, Moorgate Street.

($6\frac{1}{2} \times 8\frac{3}{4}$) E. 696-1903.

The death of Earl Siward.

Lettered Studies from a Sketch Book, No. 9. Designed & Etched on steel by Ja^s. Smetham. Published Oct^r. 1861; by Williams & Lloyd, 29, Moorgate Street.

($8\frac{3}{4} \times 6\frac{7}{8}$) E. 697-1903.

The moorland edge.

Lettered Studies from a Sketch Book, No. 10. Designed & etched on steel by Ja^s. Smetham. Published by Williams & Lloyd, 29, Moorgate Street.

($6\frac{1}{8} \times 9$) E. 698-1903.

The water-lily.

Lettered Studies from a Sketch Book, No. 12. Designed & Etched on steel by Ja^s. Smetham. Published by Williams & Lloyd, 29, Moorgate Street.

($7 \times 8\frac{1}{4}$) E. 699-1903.

SMITH, A. Ernest.

The New Hall of Hertford College.

Signed A. Ernest Smith 1891. *Lettered Etched* by A. Ernest Smith. ("The Oxford Almanack for the Year of our Lord God" M.DCCC.XCII.)

($11\frac{3}{8} \times 13\frac{3}{8}$) E. 261-91

In the Garden, Merton College.

Signed A. Ernest Smith 92. *Lettered* Etched by A. Ernest Smith.
 ("The Oxford Almanack for the Year of our Lord God"
 M.DCCC.XCIII.)
 (11½ × 13½) E. 359-93.

SMITH, G. Barnett.

W. M. Thackeray.

Signed G. B. S.
 ("English Etchings," vol. iv, 1884, pl. 1.)
 (11 × 8⅞) E. 1782-1904.

Ford Tennyson.

Signed G. B. S. 1885.
 ("English Etchings," vol. v, 1885, pl. 32.)
 (9½ × 6½) E. 1845-1904.

Gateway of Leicester's Hospital, Warwick.

Lettered English Etchings, Part LVI.
 ("English Etchings," vol. vi, 1885-6, pl. 5.)
 (9⅞ × 6½) E. 1852-1904.

SMITH, George (1714-1776) and SMITH, John (1717-1764).

A Collection of fifty-three prints, consisting of Etchings and Engravings; by those ingenious artists Messrs. George and John Smith of Chichester; After their own paintings and other Masters. Published by John Boydell, Engraver in Cheapside, London, 1770. 53 plates.

In vol. (14½ × 10½) E. 4964-5016-1903.

SMITH, John. *See* **SMITH, George.**

SMITH, John Thomas (1766-1833).

Etchings of remarkable beggars, itinerant traders, and other persons of notoriety in London and its environs by John Thomas Smith, draughtsman and etcher of London and Westminster topography.

49 plates incl. title, all with monogram J.T.S. London Published as the Act directs by John Thomas Smith December 1st 1815 N 4 Chandos Street, Covent Garden.

In vol. (13½ × 11½) *Etchings* (7½ × 4½) E. 3446-3494-1902.
 [Title page as above.] E. 3446-1902.

Very fine, very cheap. [A seller of images.]

Inscribed London Published as the Act directs December 31st
1815 by John Thomas Smith, N^o. 4 Chandos Street, Covent
Garden. E. 3447-1902.

[A negro crossing-sweeper.]

Inscribed London Published ... Dec. 31st 1815, etc.
(Pl. 16 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3448-1902.

Tinker.

Inscribed London Published ... Dec. 31st 1815, etc.
E. 3449-1902.

Hot Peas.

Inscribed London Published ... Dec. 31st 1815, etc.
E. 3450-1902.

Matches.

Inscribed London Published ... December 31, 1815, etc.
(Pl. 23 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3451-1902.

[A bill-sticker.]

Inscribed London Published ... Dec. 31st 1815, etc. Early
in the Spring will be published the first N^o. of J.
T. Smith's account of the Parish of St. Paul Covent
Garden, etc. E. 3452-1902.

[A negro with crutch, carrying model boat on his head.]

Inscribed London Published ... Decemter 31st 1815, etc.
(Pl. 15 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3453-1902.

Wood.

Inscribed London Published ... December 31st 1815, etc.
E. 3454-1902.

[A man walking to the right, reading a book which he holds
with both hands.]

Inscribed London Published ... December 31st 1815, etc.
E. 3455-1902.

[A crossing sweeper in great coat, a hood over his head, and hat
in his left hand.]

Inscribed London Published ... December 31st 1815, etc.
(Pl. 21 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3456-1902.

Door-mats.

Inscribed London Published ... December 31st 1815, etc.
E. 3457-1902.

Windmills.

Inscribed December 31st 1815 London Published, etc.
E. 3458-1902.

Live Haddock.

Inscribed London Published ... December 31st 1815, etc.
E. 3459-1902.

Henry Dinsdale, nicknamed Sir Harry Dimsdale, Mayor of the mock Borough of Garret, aged 38, anno 1800.

Inscribed London Published ... December 31st 1815, etc.
E. 3460-1902.

Birmingham-balls.

Inscribed London Published ... December 31st 1815, etc.
E. 3461-1902.

Lemons.

Inscribed London Published ... December 31st 1815, etc.
E. 3462-1902.

George Wilson the Pedestrian.

Inscribed London Published ... December 31st 1815, etc.
E. 3463-1902.

[A man in ragged coat, with basket on his right arm, his hands clasped in front.]

Inscribed London Published ... December 31st 1815, etc.
(Pl. 30 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3464-1902.

[A seller of images, with a trestle.]

Inscribed London Published ... December 31st 1815, etc.
E. 3465-1902.

Roasting-jack, toasting-forks, files or skewer.

Inscribed London Published ... December 31st 1815, etc.
E. 3466-1902.

Young lambs.

Inscribed London Published ... December 31st, etc.
E. 3467-1902.

Pickled cucumbers.

Inscribed London Published ... December 31st 1815, etc.
E. 3468-1902.

The flying pie-man.

Inscribed London Published ... December 31st 1815, etc.
E. 3469-1902.

A study in Bethlem Hospital.

Inscribed London Published ... December 31st 1815, etc.
E. 3470-1902.

[Two blind beggars, one kneeling.]

Inscribed London Published ... May 30th 1816, etc.
(Pl. 4 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3471-1902.

[A man without legs, drawn by two dogs.]

Inscribed London Published ... June 4th 1816, etc.
(Pl. 8 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3472-1902.

[A blind beggar, guided by a girl, who holds his right arm.]

Inscribed London Published ... May 28th 1816, etc.
(Pl. 5 of 'Vagabondiana', by J. T. Smith, 1817.)
E. 3473-1902.

[A crossing sweeper turned to the right, resting with both hands on his broom.]

Inscribed London Published ... April 30th 1816, etc.

(Pl. 24 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3474-1902.

Hearth-stones.

Inscribed London Published ... April 30th 1816, etc.

E. 3475-1902.

Grubbers.

Inscribed May 24th 1816. London Published, etc.

(Pl. 29 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3476-1902.

Rattle-puzzles.

Inscribed London Published, etc.

(Pl. 14 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3477-1902.

Boot-laces.

Inscribed London Published . . . May 30th. 1816, etc.

(Pl. 26 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3478-1902.

[An old man, reading a book, seated in a low, four-wheeled trolley.]

Inscribed London Published, etc. Shortly will be published the first part of a work entitled Some Account of the Parish of St. Paul Covent Garden by John Thomas Smith, etc.

(Pl. 19 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3479-1902.

[A man, without legs, supported on crutches, seated on a low stool.]

Inscribed London Published . . . April 30th. 1816, etc.

(Pl. 17 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3480-1902.

Umbrellas to mend.

Inscribed London Published . . . May 29th. 1816, etc.

E. 3481-1902.

[A blind man seated ; a boy beyond him on the right.]

Inscribed London Published . . . April 30th. 1816, etc.

(Pl. 7 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3482-1902.

[A blind man led by a dog ; two other men beyond on the right.]

Inscribed London Published . . . April 30th. 1816, etc.

(Pl. 2 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3483-1902.

May-day. A street-strolling clown.

Inscribed London Published . . . May 30th. 1816, etc.

(Pl. 27 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3484-1902.

[A crossing sweeper leaning forward towards left, his hat in his left hand, broom in his right.]

Inscribed London Published . . . May 29th. 1816, etc.

(Pl. 20 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3485-1902.

[A man with a barrel organ and a French poodle.]

Inscribed London Published . . . June 4th. 1816, etc.

(Pl. 9 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3486-1902.

A group of men, seen from behind; one on the right carries a sandwich board with notice 'This day at 5 the grand golden lottery begins'.]

Inscribed London Published . . . April 30th. 1816, etc.

E. 3487-1902.

St. Luke's day. A poor painter removing.

Inscribed London Published . . . May 30th. 1816, etc.

E. 3488-1902.

[A group of figures; in the centre a man with two clay pipes imitating a fiddler.]

Inscribed London Published . . . April 30th. 1816, etc.

(Pl. 31 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3489-1902.

[A blind beggar on the left; on the right a man with no feet, on crutches.]

Inscribed London Published . . . April 30th. 1816, etc.

(Pl. 12 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3490-1902.

[A man in tatters seated on some steps, sewing his sleeve; a dog on his left, and on his right a man with hand in the breast of his coat.]

Inscribed London Published . . . April 30th. 1816, etc.

E. 3491-1902.

[A man with left leg only, supported on crutches.]

Inscribed London Published . . . April 30th. 1816.

(Pl. 25 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3492-1902.

[A beggar wearing long coat, turned to the left, with stick in his right hand, hat in his left.]

Inscribed London Published . . . April 30th. 1816, etc.

(Pl. 28 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3493-1902.

[A crossing-sweeper leaning against a post; his broom under his right arm, and beside it a dog.]

Inscribed London Published . . . April 23rd. 1816, etc.

(Pl. 22 of 'Vagabondiana', by J. T. Smith, 1817.)

E. 3494-1902.

[A duplicate set, loose, of all except title and nos. 6, 7, 11, 18, 22, 27, 46 in bound volume.]

29634—158, 159, 161-172, 174-177, 180-187, 190-198,
200, 201, 203-206.

[Other etchings of beggars, etc., not included in the above set.]

($7\frac{1}{2} \times 4\frac{1}{2}$) 29634—160, 173, 178, 179, 188, 189, 199.

[A blind woman making patchwork quilts.]

Inscribed London Published . . . Feb. 30, 1817, etc.

(Pl. 10 of 'Vagabondiana', by J. T. Smith, 1817.) 29634—178.

[A blind cobbler.]

Inscribed London Published . . . October 19th. 1817, etc.

(Pl. 11 of 'Vagabondiana', by J. T. Smith, 1817.) 29634—173.

[A man making chains.]

Inscribed London Published . . . Sep^r. 11th. 1816, etc.

(Pl. 13 of 'Vagabondiana', by J. T. Smith, 1817.) 29634—179.

The Blind Musician.

Inscribed Copied from an Etching by Müller after a Drawing by Gravelot. See page 45 of Vagabondiana.

(Pl. 32 of 'Vagabondiana', by J. T. Smith, 1817.) 29634—160.

Beggars leaving Town for their Work-houses.

Inscribed See Vagabondiana p. 51.

(Pl. 33 of 'Vagabondiana', by J. T. Smith, 1817.) 29634—188.

Hard Metal Spoons.

29634—189.

Prickle Maker.

29634—199.

[A group of trees, with a road running to the left; on it two figures disappearing, and water beyond; to the right a man and woman in conversation.]

($6\frac{1}{8} \times 8\frac{1}{4}$) 27404. 5.

[A clearing among trees; a cottage on the left.]

On the same sheet with the following plate.

($5\frac{7}{8} \times 7$)

[Cottage on right, with woman at door; trees, and a distant windmill.]

Signed J. T. S. 1793.

($5\frac{7}{8} \times 7$)

E. 93-94.

[A thatched cottage with a tree on the right; on a log in front a man seated with a saw.]

Signed J. T. S. 1793.

($5\frac{7}{8} \times 6\frac{1}{4}$)

E. 94-94.

[A thatched cottage beneath trees; in front of it a road with a sloping bank on the right; behind the cottage on the left, a shed, and in front of it a paling and a pond.]

Signed J. T. S. 1793.

($5\frac{3}{8} \times 6\frac{1}{4}$)

E. 95-94.

Landscape ; in the foreground a tree trunk lying in water, on the right of which is a traveller with a bundle on his back ; on the left a cottage among trees.]

Signed J. T. S. fec^t.

(3½ × 4½)

E. 96-94.

[A country road leading to cottages among trees ; two people at a gate.]

Signed J. T. S.

(3½ × 4½)

E. 98-94.

[Landscape in hilly country ; a woman carrying sticks ; two trees on the right.]

Signed J. T. S. fec^t.

(5½ × 4½)

E. 97-94.

[A tree trunk lying in an open space, with trees beyond ; above it a man leaning over a fence.]

(4 × 3½)

E. 101-94.

[Gipsies encamped under trees ; a winding path in the centre.]

Signed J. T. S.

(2⅞ × 3½)

E. 102-94.

[Gipsies boiling a pot in an open space with trees on each side ; straight beyond them a cottage.]

(2⅞ × 3½)

E. 103-94.

[A house with a road in front ; on the near side of the road is grass with three figures, two of them seated.]

On the same plate with the three following.

E. 104-94.

[End view of a house standing among trees ; a pond in front.

E. 105-94.

[A house with trees beyond, separated by a hedge from a meadow in front.]

Signed J. T. S.

E. 106-94.

[A road in front of houses ; on the left a woman with a stick, carrying a basket.]

With the three above, on one plate.

(7½ × 11½)

E. 107-94.

[A cottage among trees ; on the left a man seated on a barrel fishing.]

On the same plate with the three following.

E. 108-94.

[Cottages among trees ; a board with the sign of a bell ; two men on the road in front, and on the left, water, with a man pushing off a boat.]

E. 109-94.

[A road among trees ; on the left a cottage with two figures in front.]

E. 110-94.

[Cottages hidden by trees ; in front of them a road, and large boulders beside a stream.]

With the three above, on one plate.

(7 × 11½)

E. 111-94.

In Bury Street, Edmonton.

Lettered Drawn & Etch'd by J. T. Smith, Engraver of the Antiquities of London & Environs. Pub: June 1797 by N. Smith, Rembrandt's Head, May's Buildings, St. Martin's Lane. (Pl. 4 of "Remarks on Rural Scenery", by J. T. Smith, 1797.)

(7¾ × 6¾)

29635.

At Ponder's End, near Enfield.

Lettered Drawn & engraved by J. T. Smith, Engraver of the Antiquities of London and its environs. London Pub: May 27, 1797, by N. Smith, Rembrandts Head, Gt. Marys Buildings, St. Martin's Lane, & J. T. Smith, 40, Frith Street, Soho.

(Pl. 12 of "Remarks on Rural Scenery", by J. T. Smith, 1797.)

(5¼ × 5½)

29636.

Near Tottenham, Midd^x.

Before letters.

(2, 7/16 × 3 1/4)

E. 99-94.

A later state, with title.

Lettered Drawn & Etch'd by J. T. Smith, Engraver of the Antiquities of London & Environs.

27854.A.3.

Near Edmonton, Midd^x.

Before letters.

(2, 7/16 × 3 1/4)

E. 100-1904.

A later state, with title.

Lettered Drawn & Etch'd by J. T. Smith, Engraver of the Antiquities of London & Environs.

27854.A.4.

Near Mill Hill, Gravesend.

Lettered Drawn & Etch'd by J. T. Smith, Engraver of the Antiquities of London & Environs. Pub^d. Nov^r. 28, 1793, by N. Smith, Rembrandt's Head, May's Buildings, St. Martin's Lane.

(5½ × 6½)

27854.A.5.

The entrance of Stroud, a village near Egham, Surry.

Lettered Drawn & Etch'd by J. T. Smith, Engraver of the Antiquities of London & Environs. Pub^d. Nov^r. 28, 1795, by N. Smith, Rembrandt's Head, May's Buildings, St. Martin's Lane.

(5½ × 6½)

27854.A.40.

Antiquities of London and its Environs; by John Thomas Smith . . . containing views of houses, monuments, statues, and other curious remains of Antiquity, etc. London, Pub^d. by J. Sewell . . . J. T. Smith, Engraver, Edmonton, & Nath. Smith, Antient Printseller, N^o. 18 Great Mays Buildings, St. Martin's Lane. Publish'd Jan. 18 1791 According to Act of Parliament.

95 plates of etchings, aquatints, etc.

In vol. (14 × 9½)

E. 251-345-1904.

SNAPE, M.

A study from nature.

Signed M. Snape.

("English Etchings", vol. I, 1881-2, pl. 7.)

(8 × 11)

E. 1688-1904.

Near Petersfield, Hampshire.

Signed M. Snape.

("English Etchings", vol. I, 1881-2, pl. 18.)

(11½ × 7½)

E. 1698-1904.

Stonehenge.

Lettered English Etchings, Part IX.

("English Etchings", vol. I, 1881-2, pl. 30.)

(6 × 8½)

E. 1710-1904.

The Yew Avenue, near Queenwood College.

Signed M. Snape. Lettered English Etchings, Part XII.

("English Etchings", vol. II, 1882-3, pl. 5.)

(7½ × 11)

E. 1720-1904.

Old houses at Bedhampton.

Signed M. Snape. *Lettered* English Etchings, Part xvii.
 ("English Etchings", vol. II, 1882-3, pl. 19.)
 ($7\frac{1}{4} \times 11\frac{3}{8}$) E. 1734-1904.

Queenwood College.

Signed M. Snape. *Lettered* English Etchings, Part xxv.
 ("English Etchings", vol. III, 1883-4, pl. 12.)
 ($6\frac{7}{8} \times 10\frac{1}{8}$) E. 1760-1904.

The Lythe—near Selborne.

("English Etchings", vol. v, 1885, pl. 6.)
 ($11\frac{1}{8} \times 7\frac{1}{8}$) E. 1820-1904.

SNELL, George.

Lillebonne en 1848.

Lettered G. Snell sculp. Paris, Publié par Cadart & Luquet,
 Editeurs, 79 Rue Richelieu. Imp. Delâtre, Rue St. Jacques,
 303, Paris.
 (Société des Aqua-Fortistes. "Eaux-fortes mod.", 240, 1866.)
 ($14\frac{1}{8} \times 9\frac{1}{8}$) 21370. 69.

SOLOMON, S.

"The Haunted House", Part II.—Stanza I.

("Passages from the Poems of T. Hood, illustrated by the Junior
 Etching Club", 1858.)
 (7 x 5) E. 1370-1904.

SOUTH KENSINGTON MUSEUM. *See* Victoria and
 Albert Museum.**SPILSBURY, John (1730-1795).**

[A set of twenty-four heads and busts, in the manner of
 Rembrandt.] 1776.
In vol. ($9\frac{1}{2} \times 6$) E. 212-235-1904.

SPURGEON, Rev. I. G.

Etchings by the Rev^d. I. G. Spurgeon. Part 2nd. 15 plates.
 (Some are original; others after Borgognoni, etc.) c. 1803.
In vol. ($11\frac{1}{2} \times 9$) E. 236-250-1904.

STADLER, Joseph Constantine (*worked 1780-1812*).

See GIRTIN, T. A Selection of Twenty of the most Picturesque Views in Paris, 1802. (One is aquatinted by J.C.S.)

STANNARD, Joseph (1797-1830).

[Sea-shore and cliffs ; a fisherman stooping over nets, and a dog.]

Signed J. S. (*monogr.*) 1827.

(4 × 6 $\frac{3}{8}$)

E. 1439-88.

[Exterior of a cottage ; a woman in sun bonnet, and three men, one holding a fish ; sea in distance on left.]

(5 $\frac{7}{8}$ × 8 $\frac{1}{4}$)

E. 1441-88.

Another impression.

27007. 3.

[A hay barge under sail, two men by the mast and a woman in the stern ; a small sailing-boat alongside.]

Signed J. Stannard 1825.

(5 $\frac{1}{2}$ × 8 $\frac{3}{8}$)

E. 1442-88.

[Gable of a house, with a ladder under the window, seen among trees ; on the left a gate with two men and a woman standing beyond.]

Signed J. Stannard 1824.

(5 $\frac{7}{8}$ × 8 $\frac{1}{4}$)

E. 1443-88.

STEVENSON, George.

The derelict—dawn.

Signed Derelict. Geo. Stevenson 1881.

("The Etscher", 1881, pl. 18.)

(6 $\frac{1}{8}$ × 7 $\frac{1}{8}$)

E. 1581-1904.

A sheer hulk.

Signed G. S. 1880.

("English Etchings", vol. 1, 1881-2, pl. 3.)

(6 × 7 $\frac{1}{8}$)

E. 1684-1904.

The lonely pool.

Signed (From Nature). Geo. Stevenson May 1881.

("English Etchings", vol. 1, 1881-2, pl. 15.)

(5 $\frac{1}{8}$ × 7 $\frac{1}{8}$)

E. 1696-1904.

The shimmering sea.*Signed* Geo. Stevenson. *Lettered* English Etchings Part x.

("English Etchings", vol. i, 1881-2, pl. 34.)

(5½ × 7½)

E. 1714-1904.

A willowy brook.*Signed* From Nature. Geo. Stevenson. May 1881. 28. *Lettered* English Etchings Part xxxviii.

("English Etchings", vol. iv, 1884, pl. 18.)

(8 × 11½)

E. 1798-1904.

STONE, Frank (1800-1859).**The sentinel.**

("Etch'd Thoughts, by the Etching Club", 1844.)

(3¼ × 1¼)

E. 1490-1904.

The lesson.*Signed* F. Stone 1843.

("Etch'd Thoughts by the Etching Club", 1844.)

(7½ × 5½)

E. 1499-1904.

Youth and Age. The Passionate Pilgrim.

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)

(3½ × 5½)

E. 1313-1904.

STONHOUSE, C.**"Far, far away, thy children leave the land".**

("The Deserted Village . . . illustrated by the Etching Club", 1841, pl. 6.)

(1½ × 3)

E. 1329-1904.

"Here, as I take my solitary rounds", etc.

("The Deserted Village . . . illustrated by the Etching Club", 1841, pl. 8.)

(2½ × 3½)

E. 1331-1904.

"The noisy geese that gabbled o'er the pool".

("The Deserted Village . . . illustrated by the Etching Club", 1841, pl. 12.)

(2½ × 3¼)

E. 1335-1904.

"Space for his lake, his park's extended bounds".

("The Deserted Village . . . illustrated by the Etching Club", 1841, pl. 27.)

(1½ × 3½)

E. 1350-1904.

"If to some common's fenceless limits stray'd ", etc.

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 29.)

($1\frac{1}{2} \times 3\frac{1}{2}$)

E. 1352-1904.

"There the black gibbet glooms beside the way".

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 30.)

($1 \times 2\frac{1}{4}$)

E. 1353-1904.

"Where wild Altama murmurs to their woe".

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 32.)

($2\frac{1}{2} \times 3\frac{1}{2}$)

E. 1355-1904.

"Where crouching tigers wait their hapless prey".

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 33.)

($1 \times 3\frac{1}{2}$)

E. 1356-1904.

"While oft in whirls the mad tornado flies ", etc.

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 34.)

($1\frac{1}{4} \times 3\frac{1}{2}$)

E. 1357-1904.

"Whether where equinoctial fervours glow".

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 39.)

($1\frac{1}{2} \times 3\frac{3}{8}$)

E. 1362-1904.

Solitude.

("Etch'd Thoughts, by the Etching Club", 1844.)

($3\frac{1}{2} \times 6\frac{3}{8}$)

E. 1452-1904.

Ruins of Neath Abbey.

Signed C. Stonhouse Etch. Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

($4\frac{3}{4} \times 6\frac{7}{8}$)

E. 1475-1904.

Dorothea.

("Etch'd Thoughts, by the Etching Club", 1844.)

($8\frac{7}{8} \times 6\frac{1}{2}$)

E. 1481-1904.

"Now fades the glimmering landscape on the sight", etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club", 1847, pl. 2.)

(2 $\frac{7}{8}$ x 4 $\frac{1}{8}$)

E. 1928-1904.

Another impression.

E. 1269-1904.

"Perhaps in this neglected spot is laid, Some heart once pregnant with celestial fire".

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club", 1847, pl. 8.)

(2 x 2 $\frac{5}{8}$)

E. 1934-1904.

"There at the foot of yonder nodding beech", etc.

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club", 1847, pl. 15.)

(2 $\frac{3}{8}$ x 4)

E. 1941-1904.

Another impression.

E. 1282-1904.

"While the Plowman neer at hand, Whistles o'er the Furrow'd Land".

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 7.)

(2 x 4 $\frac{1}{8}$)

E. 1291-1904.

"Russet Lawns and Fallows Gray, Where the nibbling flocks do stray."

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 8.)

(2 $\frac{1}{4}$ x 4 $\frac{1}{8}$)

E. 1292-1904.

"Meadows trim with Daisies pide, Shallow Brooks and Rivers wide".

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 9.)

(2 $\frac{1}{8}$ x 4 $\frac{1}{8}$)

E. 1293-1904.

Ariel's Song. Tempest—Act I. Scene II. "Come unto these yellow sands," etc.

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)

(2 $\frac{1}{4}$ x 4 $\frac{1}{8}$)

E. 1306-1904.

STRANG, William, A.R.A.,

See also Catalogue of the Ionides Collection.

The woodman.

Signed W. Strang. F.S.P.E.

("The Etcher", 1881, pl. 31.)

(8 $\frac{1}{8}$ x 6 $\frac{1}{8}$)

E. 1594-1904.

Scene from Macbeth. [Act I, Scene III. Enter the three Witches.]

Signed W. Strang 82. *Lettered* English Etchings, Part xvi.

("English Etchings", vol. II, 1882-3, pl. 16.)

(9 $\frac{3}{8}$ x 7)

E. 1731-1904.

The beggar.

Signed W. Strang 83. *Lettered* E. E. Pt. xxxiv. (xxiv.)

("English Etchings", vol. III, 1883-4, pl. 8.)

(5 $\frac{1}{8}$ x 4 $\frac{5}{8}$)

E. 1756-1904.

The grace.

Signed W. Strang 83. *Lettered* English Etchings, Part xxx.

("English Etchings", vol. III, 1883-4, pl. 26.)

(4 $\frac{3}{4}$ x 6 $\frac{3}{8}$)

E. 1774-1904.

Francis Seymour Haden.

Signed W. Strang 83. *Lettered* English Etchings, Part xxxiv.

("English Etchings", vol. IV, 1884, pl. 7.)

(9 $\frac{1}{4}$ x 6 $\frac{7}{8}$)

E. 1788-1904.

Peasant woman and child.

Signed W. Strang 84. *Lettered* English Etchings, Part XLIII.

("English Etchings", vol. IV, 1884, pl. 31.)

(6 $\frac{3}{8}$ x 7 $\frac{7}{8}$)

E. 1811-1904.

The shepherd's wooing.

Signed W. Strang 85. *Lettered* English Etchings, Part LVII.

("English Etchings", vol. VI, 1885-6, pl. 7.)

(7 $\frac{1}{4}$ x 6)

E. 1854-1904.

The monk.

Signed W. Strang 86.

("English Etchings", vol. VII, 1886-8, pl. 3.)

(10 x 5)

E. 1869-1904.

Mendicants.

Signed W. Strang 86. *Lettered* English Etchings Part, LXIV.

("English Etchings", vol. VII, 1886-8, pl. 11.)

(6 x 4 $\frac{1}{4}$)

E. 1876-1904.

Herr Joachim.

Signed W. Strang.

("English Etchings", vol. VII, 1886-8, pl. 54.)

(11 $\frac{1}{4}$ x 9)

E. 1894-1904.

Dr. T. Graham Balfour, F.R.S.

Signed W. Strang.

("English Etchings", vol. VIII, 1889-91, pl. 1.)

($8\frac{3}{4} \times 6\frac{1}{8}$)

E. 1897-1904.

• "Something in the City".

Signed W. Strang 89.

("English Etchings", vol. VIII, 1889-91, pl. 7.)

($6 \times 7\frac{1}{8}$)

E. 1903-1904.

Homeward.

Signed W. Strang 89.

("English Etchings", vol. VIII, 1889-91, pl. 13.)

(8×6)

E. 1909-1904.

The phantom.

("English Etchings", vol. VIII, 1889-91, pl. 19.)

($5\frac{1}{8} \times 6\frac{1}{8}$)

E. 1915-1904.

The tragedy of a night.

Signed W. Strang 90.

("English Etchings", vol. VIII, 1889-91, pl. 28.)

($7\frac{1}{8} \times 6$)

E. 1924-1904.

Lifting potatoes.

Before letters.

($9\frac{3}{4} \times 6\frac{1}{8}$)

E. 355-95.

2nd. state. *Signed W. Strang.*

("The Portfolio", vol. XIII, 1882.)

Book Collⁿ.

Another impression, on Japan paper.

(From the large-paper edition of "The Portfolio", 1882.)

E. 5161-1904.

The Prodigal Son.

Signed W. Strang 82. Before letters.

("The Portfolio", vol. XIV, 1883.)

($6\frac{1}{8} \times 7\frac{1}{8}$)

Book Collⁿ.

Tinkers.

Signed W. Strang 82. Before letters.

("The Portfolio", vol. XIV, 1883.)

($6\frac{1}{8} \times 8\frac{1}{8}$)

Book Collⁿ.

Mealtime.

Signed W. Strang 83. Before letters.
 ("The Portfolio," vol. xv, 1884.)
 (6½ × 9½)

*Book Collⁿ.***The mother.**

Signed W. Strang 84. Before letters.
 ("The Portfolio," vol. xvi, 1885.)
 (9 × 7)

*Book Collⁿ.***The cotter's family.**

Signed W. Strang 85. Before letters.
 ("The Portfolio," vol. xvii, 1886.)
 (7 × 9)

Book Collⁿ.

Bunyan's Pilgrim's Progress. Fourteen plates designed and etched by William Strang. Early impressions specially printed on old French hand-made paper and mounted. Fifty sets only, each numbered. John C. Nimmo, MDCCCXCV.

No. 18, with the artist's signature in ink. Fourteen plates; title with full name, the rest with the initials W. S., and all without letters, except the 'John Bunyan' and the title.

In vol. (14½ × 11½) *Plates* (7 × 5) E. 128.A-N-94.

John Bunyan. (From a contemporary drawing.) E. 128.A-94.

Etched title. Bunyan's Wife reading the Bible to him. 'The Pilgrim's Progress from this world to that which is to come, by John Bunyan. Illustrated by W. Strang. London, John C. Nimmo, MDCCCXCV.' E. 128.B-94.

Christian is troubled. E. 128.C-94.

The Slough of Despond. E. 128.D-94.

Christian loses his burden. E. 128.E-94.

Christian fights Apollyon. E. 128.F-94.

The Valley of the Shadow of Death. E. 128.G-94.

The scourging of Faithful. E. 128.H-94.

Christian and Hopeful in the Dungeon. E. 128.I-94.

Mercy swoons before the gate. E. 128.J-94.

The man with the muckrake. E. 128.K-94.

The butcher and the sheep. E. 128.L-94.

Mercy at her work. E. 128.M-94.

Marriage of Mercy and Matthew. E. 128.N-94.

Furnes from the Dunes.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($4\frac{3}{8} \times 11\frac{3}{8}$)

E. 3369-1904.

The Belfry of Bruges.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($8\frac{7}{8} \times 4\frac{1}{4}$)

E. 3370-1904.

The Béguinage, Bruges.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($8\frac{1}{8} \times 4\frac{1}{8}$)

E. 3371-1904.

The Ramparts of Ypres.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($4\frac{7}{8} \times 12\frac{3}{8}$)

E. 3372-1904.

The Ghent Gate, Bruges.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($7\frac{7}{8} \times 8\frac{6}{8}$)

E. 3373-1904.

Dunes, near Furnes.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($6\frac{3}{8} \times 7\frac{3}{8}$)

E. 3374-1904.

Procession at Furnes.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($7\frac{1}{8} \times 6\frac{1}{8}$)

E. 3375-1904.

Towers at Courtrai.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($6\frac{1}{2} \times 6\frac{3}{8}$)

E. 3376-1904.

The Quay of the Rosary, Bruges.

Signed William Strang. Before letters. With the artist's
signature also in pencil.

($9\frac{1}{8} \times 3\frac{3}{8}$)

E. 3377-1904.

Roof of the Halles, Ypres.

Signed William Strang 98. Before letters. With the artist's
signature also in pencil.

($9\frac{1}{8} \times 6$)

E. 3378-1904.

A series of thirty etchings illustrating subjects from 'Don Quixote'. London, 1902.

In vol. (17 x 13)

Book Colln.

STRUDWICK, William.

Old elm, Halfmoon Lane, Dulwich.

Signed W. Strudwick 1885. Before letters. With the artist's signature also in pencil.

(7 $\frac{1}{2}$ x 10 $\frac{1}{2}$)

E. 1068-86.

STRUTT, A. J.

Roman wine-cart.

Signed A. J. Strutt 1843. *Lettered* A. J. Strutt fecit.

(15 $\frac{1}{2}$ x 12)

E. 874-86.

STRUTT, Jacob George (*worked* 1821-1852).

Bury St. Edmund's. Illustrated in Twelve etchings by J. G. Strutt, 1821. London, Published by J. G. Strutt, 34, Percy Street, Bedford Square.

Title, and 12 plates, on India paper, each with signature J.G.S.

(6 $\frac{1}{2}$ x 8 $\frac{1}{2}$).

28218. 1-13.

A doorway in a broken wall, with title as above. 28218. 1.

The Abbey gate. 28218. 2.

East Gate bridge. 28218. 3.

Ruins of St. Edmund's Church. 28218. 4.

View in the Abbey Grounds. 28218. 5.

The Churchyard. 28218. 6.

The Dove Cote. 28218. 7.

View in East Gate Street. 28218. 8.

East Gate Bridge, from the Abbey Grounds. 28218. 9.

Chapel House. 28218. 10.

View from the Botanic Garden. 28218. 11.

Gardener's cottage, East Gate Street. 28218. 12.

The broken bridge, from the Vine Field. 28218. 13.

[*Deliciae Sylvarum.* 1828-9.]

A broken oak above a small waterfall; to the left a deer. On a rock below the tree: "*Deliciae Sylvarum*", and dedication to the Duke of Bedford, 1828. India paper.

(14 $\frac{1}{2}$ x 11 $\frac{1}{2}$)

27832. 1.

Cottage in the Forest of Arden.*Lettered* J. G. Strutt fec^t. 1829.(12 × 15 $\frac{1}{2}$)

27832. 2.

Scene in Windsor Forest.*Lettered* J. G. Strutt fec^t. 1828. India paper.(12 × 14 $\frac{1}{2}$)

27832. 3.

The Burnham Beeches.*Lettered* J. G. Strutt fec^t. 1829.(12 × 15 $\frac{1}{2}$)

27832. 4.

Group of abeles, banks of the Thames.*Signed* J. G. Strutt fec^t. India paper.(14 $\frac{1}{2}$ × 11 $\frac{1}{2}$)

27832. 5.

Aged oaks at Epping.*Signed* Jac. Geo. Strutt fec^t. India paper.(14 $\frac{1}{2}$ × 12)

27832. 6.

Scene in Epping Forest.*Lettered* J. G. Strutt fec^t. 1828. India paper.(11 $\frac{1}{2}$ × 15 $\frac{1}{4}$)

27832. 7.

The Linn of Dee, Forest of Braemar.*Signed* Jacob George Strutt fec^t 1829.

(15 × 12)

27832. 8.

Near Stoneleigh, Warwickshire.*Signed* J. G. Strutt fec^t. 1828.(12 × 15 $\frac{1}{4}$)

27832. 9.

Kenilworth.*Signed* J. G. Strutt fec^t. India paper.

(12 × 15)

27832. 10.

Scene in Marlborough Forest.*Signed* J. G. Strutt fec^t. 1828. India paper.

(12 × 15)

27832. 11.

Banks of the Wye, near Chepstow.*Signed* J. G. Strutt fec^t. 1828. India paper.(12 × 15 $\frac{1}{4}$)

27832. 12.

Birch woods near Llangollen.*Signed* J. G. Strutt fec^t. India paper.(15 × 11 $\frac{1}{2}$)

27832. 13.

STUART, Sir John James (1799-1849).

Etchings from Scott and Byron, by Sir James Stuart, Bart.
 London, Published by Colnaghi, June 1821.

2 series, each of 6 plates, bound together.

In vol. (11 × 14 $\frac{1}{2}$)

E. 4468-4479-1903.

SUMNER, Heywood.**A winter's walk.***Signed* Heywood Sumner. Dec. 28' 80.

("The Etcher", 1881, pl. 9.)

(7 $\frac{1}{4}$ x 8 $\frac{1}{4}$)

E. 1572-1904.

SWAIN, Ned.**Old Borough Inns.**Set of five plates, all with title and artist's signature in pencil;
and with note—"Trial Proof, N. S. Private Press N^o. B."

(8 x 6)

E. 922-928-1904.

Ye Old King's Head.*Signed* N^o. 27 1881. N. Swain.

E. 925-1904.

Another impression.

("English Etchings", vol. III, 1883-4, pl. 6.)

E. 1754-1904.

The Old White Hart.*Signed* N^o. 28 1881. N. Swain.

E. 924-1904.

Another impression.

("English Etchings", vol. III, 1883-4, pl. 24.)

E. 1772-1904.

The Queen's Head.*Signed* N^o. 29. 1881. N. Swain.

E. 922-1904.

Another impression.

("English Etchings", vol. II, 1882-3, pl. 28.)

E. 1743-1904.

The George Inn.*Signed* N^o. 30 1881. N. Swain.

E. 926-1904.

Another impression.

("English Etchings", vol. II, 1882-3, pl. 21.)

E. 1736-1904.

Yard of the Queen's Head.*Signed* N^o. 32. 1881. N. Swain.

E. 923-1904.

Another impression.

("English Etchings", vol. III, 1883-4, pl. 15.)

E. 1763-1904.

The shore, Port Elizabeth, S.A."Four impressions only"; "N^o. 2 Working Proof"; title and
signature—all written by the artist in pencil.(7 x 9 $\frac{3}{4}$)

E. 927-1904.

Early proof of the above.

"To show Printing"; with the artist's signature in pencil.

E. 928-1904.

Grahamstown, S. Africa.With the artist's signature in pencil, and note—"Trial Proof.
N.S. Private Press. 28.7.81."

(7 x 10)

E. 929-1904.

Sixty miles of Free State, S. Africa. The country where Cronje fell.

Signed No. 19. 1881. N. Swain. With the title and artist's signature also in pencil.

(6 $\frac{1}{2}$ x 9 $\frac{1}{2}$)

E. 930-1904.

The Katberg, S. Africa.

With the title and artist's signature in pencil.

(8 $\frac{1}{2}$ x 11 $\frac{1}{2}$)

E. 931-1904.

The woolly-ones of England.

Signed N. Swain 1882. Before letters.

("The Etcher", 1882, pl. 33.)

(9 $\frac{7}{8}$ x 6 $\frac{1}{8}$)

E. 1632-1904.

The Bridges of the Thames River.

1. Hammersmith.

Signed 1883. N. Swain. *Lettered* English Etchings, Part xxvii.

("English Etchings", vol. III, 1883-4, pl. 17.)

(7 x 10)

E. 1765-1904.

2. Kew.

Signed 1883. N.S.

("English Etchings", vol. III, 1883-4, pl. 27.)

(7 x 9 $\frac{1}{2}$)

E. 1775-1904.

3. Putney.

Signed N. Swain 1884. *Lettered* English Etchings, Part xxxiii.

("English Etchings", vol. iv, 1884, pl. 2.)

(7 x 9 $\frac{1}{8}$)

E. 1783-1904.

4. Southwark.

Signed N. Swain 1884. *Lettered* English Etchings, Part xxxvi.

("English Etchings", vol. iv, 1884, pl. 10.)

(7 x 9 $\frac{1}{2}$)

E. 1791-1904.

5. Westminster.

Signed 1884. N. Swain. *Lettered* English Etching, Part xxxix.

("English Etchings", vol. iv, 1884, pl. 19.)

(7 x 9 $\frac{1}{8}$)

E. 1799-1904.

6. London.

Signed 1884. N. Swain. *Lettered* English Etchings, Part xlii.

("English Etchings", vol. iv 1884, pl. 28.)

(7 x 9 $\frac{1}{8}$)

E. 1808-1904.

The Alexandra Palace—Muswell Hill.

Signed N. Swain 1885. 67. *Lettered* English Etchings, Part L.
("English Etchings", vol. v, 1885, pl. 20.)

(7 × 9 $\frac{1}{4}$)

E. 1833-1904.

SWAIN, R.

[A road with a gnarled tree on a bank to the left; three large stones on the right, and in the middle distance a man with a gun.]

R. Swain Aq. Forte '79.

(4 $\frac{1}{2}$ × 7 $\frac{1}{4}$)

E. 180-93.

TADEMA, Sir Lawrence Alma R.A. (1836-).

Croquis.

Lettered L. Alma-Tadema del et sc. V^{re}. A. Cadart, Edit. Imp.
56, B^{ard}. Haussmann, Paris.

("L'Illustration Nouvelle", 1879.)

(11 × 7 $\frac{1}{2}$)

27759.D.8.

Illustration to Firdusi's "Epic of Kings." (Stories retold from Firdusi by Helen Zimmern. 1882.) A man shooting a bird.

India proof, with artist's signature in pencil.

(7 $\frac{1}{2}$ × 5 $\frac{1}{2}$)

E. 2727-1902.

Illustration to Firdusi's "Epic of Kings." (Stories retold from Firdusi, by Helen Zimmern, 1882.) A man on couch leaning forward to address a woman.

India proof, with artist's signature in pencil.

(6 × 8)

E. 2728-1902.

TAYLER, Frederick (1804-1889).

"The dancing pair that simply sought renown," etc.

"The Deserted Village . . . illustrated by the Etching Club"
1841, pl. 4.)

(2 $\frac{1}{2}$ × 4 $\frac{1}{2}$)

E. 1327-1904.

"The hollow-sounding bittern guards his nest."

("The Deserted Village . . . illustrated by the Etching Club",
1841, pl. 6.)

(2 $\frac{1}{2}$ × 3 $\frac{1}{2}$)

E. 1329-1904

"And, as a hare whom hounds and horns pursue", etc.

("The Deserted Village ... illustrated by the Etching Club",
1841, pl. 9.)

(1 $\frac{1}{2}$ × 3 $\frac{1}{2}$)

E. 1332-1904.

- "The sober herd that low'd to meet their young".
 ("The Deserted Village ... illustrated by the Etching Club",
 1841, pl. 11.)
 (2 x 4) E. 1334-1904.
- "The watch-dog's voice, that bay'd the whispering wind".
 ("The Deserted Village ... illustrated by the Etching Club"
 1841, pl. 12.)
 (1½ x 3½) E. 1335-1904.
- "All but yon widow'd, solitary thing", etc.
 ("The Deserted Village ... illustrated by the Etching Club",
 1841, pl. 13.) E. 1336-1904.
- "No more the farmer's news, the barber's tale", etc.
 ("The Deserted Village ... illustrated by the Etching Club",
 1841, pl. 24.)
 (2½ x 3½) E. 1347-1904.
- "Space for his horses, equipage, and hounds".
 ("The Deserted Village ... illustrated by the Etching Club",
 1841, pl. 27.)
 (2½ x 4) E. 1350-1904.
- The chase.
 ("Etch'd Thoughts, by the Etching Club", 1844.)
 (3½ x 5½) E. 1457-1904.
- The auld gray.
 ("Etch'd Thoughts, by the Etching Club", 1844.)
 (2½ x 3½) E. 1497-1904.
- "The boast of heraldry, the pomp of pow'r", etc.
 With the artist's signature in pencil.
 ("Elegy written in a Country Churchyard ... illustrated by the
 Etching Club", 1847, pl. 7.)
 (4½ x 4½) E. 1933-1904.
 Another impression. E. 1274-1904.
- "Oft list'ning how the Hounds and horn, Chearly rouse the
 slumbring morn".
 ("L'Allegro ... Illustrated by the Etching Club", 1849, pl. 5.)
 (3½ x 4½) E. 1289-1904.
- "Where throngs of Knights and Barons bold," etc.
 ("L'Allegro ... Illustrated by the Etching Club", 1849, pl. 18.)
 (3½ x 2½) E. 1302-1904.

"Of Wit, or Arms, while both contend."

On the same sheet with the above.

("L'Allegro . . . Illustrated by the Etching Club," 1849, pl. 18.)
($2\frac{1}{4} \times 4\frac{1}{4}$) E. 1302-1904.

The Forester's Song. As You Like It—Act 4, Scene 2.

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)

($3\frac{1}{2} \times 5$) E. 1312-1904.

Another impression.

("Etching and Etchers" by P. G. Hamerton, 1st. ed., 1868).
Book Coll.

Caliban's song. Tempest—Act 2, Scene 2.

Two subjects on one sheet.

("Songs and Ballads of Shakespeare illustrated by the Etching Club," 1853.)

($2\frac{1}{2} \times 3\frac{1}{4}$) ($3\frac{1}{4} \times 5\frac{1}{4}$) E. 1319-1904.

Pheasant shooting.

Before letters.

($5\frac{1}{2} \times 6\frac{1}{2}$) 238.

This is printed on the same sheet as "Ministering Angels"
by R. Redgrave, q.v.

Another state.

Lettered Frederick Tayler.

("Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 3.) E. 2716-1902.

Troopers on the march—fording.

Before letters. India paper.

($5\frac{3}{4} \times 8\frac{3}{4}$) 239.

Another impression.

Lettered Frederick Tayler.

("Etchings for the Art-Union of London by the Etching Club,"
1857, pl. 23.)

E. 3736-1902.

A day's hunting in the fens.

("A Selection of Etchings by the Etching Club," 1865, pl. 3.)

(7×10) E. 3766-1902.

Otter hounds questing.

Lettered Fred^k. Tayler.

("Etchings for the Art-Union of London by the Etching Club,"
1872, pl. 8.)

($4\frac{1}{2} \times 7$) E. 3751-1902.

Dogs and wild-boar.

Lettered Fred^k. Tayler.

(" Etchings for the Art-Union of London by the Etching Club," 1872, pl. 12.)

(4 $\frac{1}{2}$ x 7)

E. 3755-1902.

A hunting morning. Bringing over the hounds.

Before letters. With the artist's signature in pencil.

(" The Etching Club ", 1879, 21.)

(7 $\frac{1}{4}$ x 9 $\frac{1}{4}$)

29325. 21.

TENNIEL, Sir John (1820—).

" The Elm Tree, " Part I, Stanza XVII.

(" Passages from the Poems of T. Hood, illustrated by the Junior Etching Club ", 1858.)

(5 x 7)

E. 1366-1904.

War and Glory. (" War and Glory " — S. T. Coleridge ; The Battle-Field—T. Penrose.)

(" Passages from Modern English Poets illustrated by the Junior Etching Club ", 1862, large paper ed.)

(5 $\frac{1}{4}$ x 7)

E. 1400-1904.

Another state.

Lettered J. Tenniel. London, Published December 1st. 1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

*Book Collⁿ.***THOMAS, Percy.**

Iroquois, winner of the Derby, 1881.

Signed Percy Thomas. Before letters.

(" English Etchings ", vol. I, 1881-2, pl. 5.)

(9 x 11 $\frac{1}{4}$)

E. 1686-1904.

On strike.

Signed Percy Thomas, 1879. Before letters.

(" English Etchings ", vol. I, 1881-2, pl. 9.)

(8 $\frac{1}{2}$ x 11 $\frac{1}{4}$)

E. 1690-1904.

London, Sir Paul Pindar's house.

Signed Percy Thomas 1881. Before letters.

(" English Etchings ", vol. I, 1881-2, pl. 17.)

(10 $\frac{1}{2}$ x 7 $\frac{1}{4}$)

E. 1681-1904.

The late Very Reverend Arthur Penrhyn Stanley, D.D.,
Dean of Westminster.

Signed Percy Thomas 1881. *Lettered* English Etchings, Part vi.
("English Etchings," vol. I, 1881-2, pl. 20.)
(10 $\frac{1}{4}$ x 8) E. 1700-1904.

"What is't you read?"

Signed Percy Thomas 1882. *Lettered* English Etchings, Part x.
("English Etchings," vol. I, 1881-2, pl. 33.)
(10 $\frac{1}{8}$ x 7 $\frac{1}{8}$) E. 1713-1904.

London—the City. In Thames Street.

Signed Percy Thomas 1882. *Lettered* English Etchings, Part
xiv.
("English Etchings," vol. II, 1882-3, pl. 10.)
(9 x 6 $\frac{1}{2}$) E. 1725-1904.

A present.

Lettered English Etchings, Part xix.
("English Etchings," vol. II, 1882-3, pl. 25.)
(6 x 9 $\frac{1}{2}$) E. 1740-1904.

London—the City. Dryden's House in Fetter Lane.

Signed Percy Thomas 1883. Here Liv'd John Dryden.
Lettered English Etchings, Part xxxi.
("English Etchings," vol. III, 1883-4, pl. 28.)
(11 x 7 $\frac{1}{2}$) E. 1748-1904.

Cardeuse de matelas.

Signed P. T. Paris 1883. English Etchings, Part xxv.
("English Etchings," vol. III, 1883-4, pl. 11.)
(6 $\frac{1}{2}$ x 4 $\frac{1}{2}$) E. 1759-1904.

Kitchen on board a Deal lugger.

Lettered English Etching, Part xxxviii.
("English Etchings," vol. IV, 1884, pl. 17.)
(6 x 8) E. 1797-1904.

London—down river.

Signed Percy Thomas 1884. English Etchings.
("English Etchings," vol. v, 1885, pl. 7.)
(8 x 6 $\frac{1}{2}$) E. 1814-1904.

"Old London". At the International Inventions Exhibition,
South Kensington.

Signed Percy Thomas 1884.

("English Etchings", vol. v, 1885, pl. 16.)

(10 $\frac{1}{4}$ x 7 $\frac{1}{4}$)

E. 1829-1904.

London—the Shot Towers, from the Embankment.

Signed Percy Thomas 1885. English Etchings.

("English Etchings", vol. vi, 1885-8, pl. 11.)

(4 $\frac{1}{2}$ x 8 $\frac{1}{2}$)

E. 1859-1904.

Proof with artist's signature in pencil. (Presented to annual
subscribers to "English Etchings", 1885-8.)

E. 1858-1904.

A Thames barge.

Signed Percy Thomas 1886. English Etchings.

("English Etchings", vol. vii, 1886-8, pl. 7.)

(7 $\frac{1}{4}$ x 5 $\frac{1}{8}$)

E. 1873-1904.

Swanage Pier.

Signed 1888. Percy Thomas.

("English Etchings", vol. viii, 1889-91, pl. 4.)

(7 $\frac{1}{2}$ x 10)

E. 1900-1904.

Old Chelsea—Cheyne Walk.

Signed Percy Thomas 1889.

("English Etchings", vol. viii, 1889-91, pl. 10.)

(10 $\frac{1}{2}$ x 8)

E. 1906-1904.

Limehouse Reach.

Signed Percy Thomas 1889.

("English Etchings", vol. viii, 1889-91, pl. 16.)

(6 $\frac{1}{4}$ x 9 $\frac{1}{8}$)

E. 1912-1904.

A windmill in the Fens.

("English Etchings", vol. viii, 1889-91, pl. 23.)

(6 x 9)

E. 1919-1904.

Portrait of J. A. Mc N. Whistler.

Signed Percy Thomas 1874.

("A Catalogue of the Etchings and Drypoints of J. A. Mc N.
Whistler", by R. Thomas, 1874.)

(5 $\frac{1}{2}$ x 3 $\frac{1}{4}$)

Book Colln.

Wrecked.

Before letters.

("The Portfolio", vol. VII, 1876; on the same sheet with the following plate.)

(4 $\frac{1}{4}$ x 3 $\frac{1}{4}$)*Book Colln.***Saved.**

Before letters.

("The Portfolio", vol. VII, 1876.)

(3 $\frac{3}{4}$ x 5 $\frac{1}{4}$)*Book Colln.***THOMAS, Robert Kent (1816-1884).****The Salle des Procureurs, Rouen.**

Before letters.

("The Etcher", 1880, pl. 34)

(8 $\frac{1}{4}$ x 5 $\frac{1}{4}$)

E. 1560-1904.

Hall and Wolsey Tower, Christ Church.*Lettered* Printed by Vincent Brooks, Day & Son. Drawn & Etched by R. Kent Thomas.

("The Oxford Almanack for the year of our Lord God M.DCCC.LXXXI.")

(10 $\frac{3}{4}$ x 14 $\frac{1}{4}$)

E. 422-93.

St. Cuthbert's Screen in St. Alban's Abbey.*Signed* R.K.T. (*monogr.*) Before letters.

("The Portfolio", vol. VII, 1876.)

(8 $\frac{3}{4}$ x 6 $\frac{1}{4}$)*Book Colln.***The Choir of St. Alban's Abbey.**

Before letters.

("The Portfolio", vol. VII, 1876.)

(9 $\frac{1}{4}$ x 7 $\frac{3}{8}$)*Book Colln.***Merton College.***Signed* R.K.T. (*monogr.*) Before letters.

("The Portfolio", vol. X, 1879.)

(9 $\frac{1}{16}$ x 7 $\frac{3}{8}$)*Book Colln.***Magdalen Tower and Bridge.***Signed* R.K.T. (*monogr.*) Before letters.

("The Portfolio", vol. X, 1879.)

(9 x 7 $\frac{1}{16}$)*Book Colln.*

The Exchange, Liverpool.

Signed R.K.T. (*monogr.*). Before letters.
("The Portfolio", vol. XII, 1881.)

ES: ($7\frac{1}{2} \times 10\frac{3}{4}$)

Book Colln.

Furness Abbey.

Signed R.K.T. (*monogr.*). Before letters.
("The Portfolio", vol. XII, 1881.)

($7\frac{3}{8} \times 10\frac{1}{8}$)

Book Colln.

Hall in the Wood.

Signed R.K.T. (*monogr.*). Before letters.
("The Portfolio", vol. XII, 1881.)

($7\frac{1}{2} \times 10\frac{1}{16}$)

Book Colln.

Stonyhurst College.

Signed R.K.T. (*monogr.*). Before letters.
("The Portfolio", vol. XII, 1881.)

($6\frac{1}{2} \times 10\frac{5}{8}$)

Book Colln.

The Alt Markt Cologne.

Signed R. Kent Thomas.
("The Portfolio", vol. XV, 1884.)

($11\frac{1}{2} \times 8\frac{5}{8}$)

Book Colln.

THOMPSON, —

Le Chemin de la Mort.

Lettered Thompson sculp. Paris, Publié par Cadart & Luquet,
Editeurs, 79, Rue Richelieu. Imp. Delâtre, Rue St. Jacques,
303, Paris.

(Soc. des Aqua-Fortistes. "Eaux-fortes mod.," 1866-7.)

($5\frac{7}{8} \times 14\frac{7}{8}$)

21595-61.

TOOVEY, Richard.

Barges in port.

Signed R. Toovey 85. *Lettered* English Etchings, Part LVII.
("English Etchings", vol. VI, 1885-6, pl. 8.)

($7\frac{1}{8} \times 11\frac{5}{8}$)

E. 1855-1904.

Dieppe.

("English Etchings", vol. VII, 1886-8, pl. 26.)

($8\frac{1}{2} \times 6\frac{1}{4}$)

E. 1892-1904.

Market scene, Normandy.*Signed* Richard Toovey, 1888.

("English Etchings", vol. VIII, 1889-91, pl. 2.)

(6 $\frac{9}{16}$ x 8 $\frac{5}{8}$)

E. 1898-1904.

Wapping.*Signed* R.T. (*monogr.*).

("English Etchings", vol. VIII, 1889-91, pl. 20.)

(5 $\frac{1}{8}$ x 8)

E. 1916-1904.

TOWNSEND, Henry J.**"The bashful virgin's sidelong looks of love," etc.**

("The Deserted Village . . . illustrated by the Etching Club", 1841, pl. 5.)

(2 $\frac{1}{4}$ x 3 $\frac{1}{2}$)

E. 1328-1904.

Nor the coy maid, half willing to be prest," etc.

("The Deserted Village . . . illustrated by the Etching Club", 1841, pl. 25.)

(2 $\frac{1}{4}$ x 3)

E. 1348-1904.

Boyhood.*Lettered* Henry Townsend. Etching Club.

("Etch'd Thoughts, by the Etching Club", 1844.)

(5 $\frac{1}{8}$ x 3 $\frac{1}{4}$)

E. 1456-1904.

The beach.

("Etch'd Thoughts, by the Etching Club", 1844.)

(5 x 7 $\frac{3}{16}$)

E. 1478-1904.

The model.

("Etch'd Thoughts, by the Etching Club", 1844.)

(5 $\frac{1}{2}$ x 4 $\frac{1}{4}$)

E. 1485-1904.

Sad tidings.*Lettered* H. J. Townsend. Etching Club. 1838.

("Etch'd Thoughts, by the Etching Club", 1844.)

(7 $\frac{1}{4}$ x 5 $\frac{5}{8}$)

E. 1492-1904.

"No children run to lisp their sire's return", etc.*Signed* H. J. Townsend 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club", 1847, pl. 4.)

(2 $\frac{7}{8}$ x 4 $\frac{1}{4}$)

E. 1930-1904.

Another impression.

E. 1271-1904.

"Full many a flower is born to blush unseen, And waste its sweetness on the desert air."

With the artist's signature in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club", 1847, pl. 9.)

(2½ × 4½).

E. 1935-1904.

Another impression.

E. 1276-1904.

"Forbad to wade thro' slaughter to a throne, And shut the gates of mercy on mankind."

Signed H. J. Townsend 1847. With the artist's signature also in pencil.

("Elegy written in a Country Churchyard . . . illustrated by the Etching Club", 1847, pl. 11.)

(3½ × 4½)

E. 1937-1904.

Another impression.

E. 1278-1904.

"Haste thee nymph, and bring with thee," etc.

(*L'Allegro* . . . Illustrated by the Etching Club", 1849, pl. 3.)

(5½ × 6)

E. 1287-1904.

"And the Milkmaid singeth blithe, And the Mower whets his sithe."

("L'Allegro . . . Illustrated by the Etching Club, 1849, pl. 7.)

(3½ × 4½)

E. 1291-1904.

"And then in haste her Bowre she leaves."

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 12.)

(3½ × 4½)

E. 1296-1904.

"When in one night, ere glimps of morn, His shadowy Flare hath thresh'd the Corn."

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 16.)

(3 × 5)

E. 1300-1904.

"And stretch'd out all the Chimney's length, Basks at the fire his hairy strength."

Signed H. J. Townsend 1848. On the same sheet as the above.

("L'Allegro . . . Illustrated by the Etching Club", 1849, pl. 16.)

(3 × 4½)

E. 1300-1904.

"Where the bee sucks". *Tempest*—Act 5, Scene 1.

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)

(35 × 8)

E. 1308-1904.

Fairie's song. Midsummer Night's Dream—Act 2, Scene 3.

Two subjects on one sheet.

("Songs and Ballads of Shakespeare illustrated by the Etching Club", 1853.)

(3 $\frac{1}{2}$ x 5 $\frac{1}{2}$) (3 $\frac{3}{4}$ x 4 $\frac{5}{8}$)

E. 1316-1904.

The wood-breakers.*Signed* Henry J. Townsend 1856. *Lettered* Henry J. Townsend 9.
("Etchings for the Art-Union of London by the Etching Club",
1857, pl. 9.)(5 $\frac{3}{8}$ x 7 $\frac{1}{2}$)

E. 3722-1902.

Proof, before letters. India paper.

248.

The shepherd.*Signed* Henry J. Townsend 1850. *Lettered* Henry J. Townsend
26.("Etchings for the Art-Union of London by the Etching Club"
1857, pl. 26.)(4 $\frac{1}{2}$ x 4 $\frac{5}{8}$)

E. 3739-1902.

**The Home Missionary. "Go ye out into the highways, and
compel them to come in. 1857.**Touched proof, with the artist's signature and note in pencil on
the back.(6 $\frac{3}{8}$ x 9 $\frac{1}{4}$)

E. 6-1905.

The original sketch (D. 11-1905) for this etching is also in the
Collection of Prints and Drawings.**TOWNSEND, H. R. P.**[A round tower, with an entrenchment behind, tents on the
left, and three soldiers in front.]*Lettered* Hen^a. R. P. Townsend fec^d., 1772.(10 $\frac{1}{2}$ x 14 $\frac{5}{8}$)

23873.1.

TOWNSEND, T. S.**A lane near Tenby.***Signed* T. S. Townsend sq.

("The Portfolio", vol. XI, 1880.)

(8 x 5 $\frac{1}{2}$)Book Collⁿ.**TREVELYAN, Lady Paulina (-1866).**[View near Ghent: a windmill on the right hand side of the
river.]

India paper.

(3 $\frac{1}{2}$ x 5 $\frac{1}{4}$)

21386.

8976.

Y

[Arch of Titus, Rome.]

India paper.

 $(4\frac{1}{2} \times 5\frac{3}{8})$

21387.

[Tower over the gateway of a castle: two trees on the right.]

Signed P. J. T. India paper. $(5\frac{3}{8} \times 4\frac{1}{2})$

21388.

[A waterfall near Tintagel, Cornwall.]

India paper.

 $(4\frac{1}{2} \times 6)$

21389.

TURNER, Joseph Mallord William, R.A. (1775-1851).

R. = RAWLINSON (W. G.). Turner's Liber Studiorum. 1878.

Dunstanborough Castle.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 14); afterwards completed in mezzotint by C. Turner, and
published Jan. 10, 1808. $(8 \times 11\frac{1}{4})$

E. 5130-1904.

Lac du Thun.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 15); afterwards completed in mezzotint by Charles Turner,
and published June 10, 1808. $(8\frac{1}{8} \times 11\frac{1}{4})$

E. 99-1904.

The fifth plague of Egypt.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 16); afterwards completed in mezzotint by Charles Turner,
and published June 10, 1808. $(8\frac{1}{8} \times 11\frac{1}{8})$

E. 100-1904.

Little Devil's Bridge over the Russ above Altdorft.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 19); afterwards completed in mezzotint by Charles Turner,
and published March 29, 1809. $(8\frac{1}{4} \times 11\frac{3}{8})$

E. 101-1904.

London from Greenwich.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 26); afterwards completed in mezzotint by Charles Turner,
and published Jan. 1, 1811. $(8\frac{5}{8} \times 11\frac{5}{8})$

E. 5128-190 .

The "Mildmay Sea-Piece."

Preliminary etching, 2nd state, for the plate in the "Liber
Studiorum" (R. 40); afterwards completed in mezzotint by W.
Annis and J. C. Easling, and published Feb. 11, 1812. $(8\frac{1}{4} \times 11\frac{3}{8})$

E. 102-1904.

Procris and Cephalus.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 41); afterwards completed in mezzotint by G. Clint, and
published Feb. 4, 1812.

(7 $\frac{1}{4}$ × 10 $\frac{3}{8}$)

E. 103-1904.

Ville de Thun, Switzerland.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 59); afterwards completed in mezzotint by T. Hodgetts, and
published Jan. 1, 1816.

(8 $\frac{3}{8}$ × 11 $\frac{3}{8}$)

E. 5131-1904.

Ben Arthur, Scotland.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 69); afterwards completed in mezzotint by T. Lupton, and
published Jan. 1, 1819.

(8 $\frac{3}{8}$ × 11 $\frac{1}{4}$)

E. 5129-1904.

Sheep-washing, Windsor Castle.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 74); afterwards completed in mezzotint by C. Turner, but
never published.

(8 $\frac{1}{8}$ × 11 $\frac{3}{8}$)

E. 104-1904.

Temple of Jupiter, in the island of Aegina.

Preliminary etching for the plate in the "Liber Studiorum"
(R. 77); afterwards completed in mezzotint, but never published.

(8 $\frac{1}{8}$ × 11 $\frac{1}{4}$)

E. 105-1904

TURNER, William ("Turner of Oxford," 1789-1862).**The City Wall, New College Gardens, Oxford.**

Before letters.

(4 $\frac{1}{8}$ × 3 $\frac{1}{4}$)

E. 647-1903.

Oxford Castle.

Working proof, touched with pen. Before letters.

(7 $\frac{1}{4}$ × 5 $\frac{3}{8}$)

E. 2729-1902.

Proof, showing the alterations.

E. 648-1903.

View of Oxford, from Binsey.

Before letters.

(8 $\frac{3}{8}$ × 7 $\frac{1}{8}$)

E. 649-1903.

St. Giles' Street, Oxford.

Before letters.

(6 $\frac{1}{2}$ × 8 $\frac{1}{4}$)

E. 650-1903.

8976.

Y 2

View of Oxford from Hincksey.

Before letters.

(6½ × 8½)

E. 651-1903.

Magdalen Water Walk, Oxford

Before letters.

(6⅞ × 8½)

E. 652-1903.

Folly Bridge, Oxford.

Before letters.

(7 × 8½)

E. 653-1903.

URWICK, W. H.

The CIII. Psalm, with Sixteen Etchings of Landscapes to illustrate it. London : Published by Robert Guerant. MDCCCLXXVIII.

Only fifty copies printed and numbered by Charles Whittingham at the Chiswick Press. Number 4.

In vol. (16 × 11½) Plates, av. size (4½ × 7½)

E. 3545-3560—1903.

The old North Bridge, Edinburgh.

Signed W. H. Urwick. Before letters.

("The Etcher", 1879, pl. 9.)

(7⅞ × 11)

E. 1518-1904.

Another impression.

E. 1672-1904.

Burnham Beeches. [With a distant view of wooded country.]

Signed W. H. Urwick. Before letters.

("The Etcher", 1880, pl. 18.)

(5⅞ × 9⅞)

E. 1544-1904.

Butcher Row, Coventry.

Signed W. H. Urwick. Lettered Delarue, Printer.

("The Etcher", 1881, pl. 23.)

(7 × 10⅞)

E. 1586-1904.

The Wandle at Mitcham.

Signed Wandle May 1881. Lettered English Etchings, Part XVIII.

("English Etchings", vol. II, 1882-3, pl. 22.)

(6 × 8½)

E. 1737-1904.

Burnham Beeches. [An open space among trees, with two figures, one seated.]

Signed W. H. Urwick. Before letters.

("English Etchings," vol. III, 1883-4, pl. 7.)

(5⅞ × 9⅞)

E. 1755-1904.

The Gulf of Genoa, from Pegli.

Lettered English Etchings, Part xxxv.

("English Etchings," vol. iv, 1884, pl. 8.)

(6 × 11 $\frac{3}{8}$)

E. 1789-1904.

Roman remains in Milan.

Signed W. H. Urwick. *Lettered* English Etchings, Part XLIII.

("English Etchings", vol. iv, 1884, pl. 32.)

(7 × 9 $\frac{1}{2}$)

E. 1812-1904.

A storm-beaten shore.

Signed W. H. Urwick. *Lettered* English Etchings, Part LVI.

("English Etchings", vol. vi, 1885-6, pl. 4.)

(6 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

E. 1851-1904.

Old Hampton Court Bridge.

Signed W. H. Urwick. *Lettered* English Etchings, Part LXI.

("English Etchings", vol. vii, 1886-8, pl. 2.)

(6 × 11 $\frac{1}{8}$)

E. 1868-1904.

On the Bure at Wroxham.

("English Etchings", vol. viii, 1889-91, pl. 7.)

(7 $\frac{1}{2}$ × 9 $\frac{1}{2}$)

E. 1913-1904.

VARLEY, Cornelius (1781-1873).

Etchings of Shipping, Barges, Fishing Boats and other Vessels commonly met with on the British Coasts, Rivers and Canals.

I. Scenery on the River Thames. 1809. (Contains 5 etchings and 3 lithographs.)

In vol. (14 $\frac{1}{2}$ × 19 $\frac{1}{2}$)

E. 2894-2900—1902.

[A barge, with sail up, stranded at the water's edge; boats on the water to the right.]

Inscribed London Published by J. & C. Varley Dec^r 9 1809.
Cornelius Varley Del^t et Sc.

(15 × 11)

E. 2894-1902.

[A half decked boat on the shore; beyond it two barges on the water, and houses in the right.]

Inscribed Cornelius Varley Del^t et Sc. London Published by
J. & C. Varley Nov^r. 27 1809.

(6 $\frac{1}{2}$ × 12 $\frac{1}{2}$)

E. 2895-1902.

A half-decked boat on the shore; beyond it, on the water, a man on a timber raft; two barges in the distance.]

Inscribed C. Varley Del. et Sc. London Published by J. &
C. Varley Nov^r 27 1809.

(5 × 8 $\frac{1}{2}$)

E. 2896-1902.

[A boat on the shore, covered with tarpaulin; on the water beyond it, another covered boat, and two stranded barges on the right.]

Inscribed C. Varley 1809. London Published by J. & C. Varley Novr. 27 1809.

(4 x 7)

E. 2896A-1902.

[Two covered boats on the shore; on a jetty beneath trees, two men watching a man swimming near a boat.]

Inscribed London Published by J. & C. Varley Octr. 16 1809.
Cornelius Varley Del^t. et Sc.

(8½ x 11½)

E. 2897-1902.

[A duplicate set, unbound.]

E. 323-327-90.

VICTORIA and ALBERT MUSEUM.

Etchings of art objects in the Victoria and Albert Museum by Students in the Etching Class of the Royal College of Art, formerly the National Art Training School.

See **National Art Training School: Etching Class.**

VINCENT, George (1796-c. 1830).

[Landscape with trees: a traveller on a road in the foreground.]

(12½ x 9½)

Before the sky. *Signed* G. V. 1827. Japan paper. E. 494-1903.

With the sky, but without initials and date. India paper. 18931.

VIVARES, Francis (1709-1780).

[Landscape with scroll bearing inscription: According to an act of parliament Drawn and grave by F. Vivares.]

1. *Signed* Vivarez in. Sculp.

(3½ x 6½)

25510. 1.

[River with man in a boat shooting ducks.]

2. *Signed* Vivarez in. Sculp.

(3½ x 6½)

25510. 2.

[Three houses on a mound; two men shaking hands in front.]

3. *Signed* Vivarez in. sculp.

(3½ x 6½)

25510. 3.

[Man crossing a wooden bridge toward houses on the left.]

4. *Signed* Vivarez in. sculp.

(3½ x 7)

25510. 4.

[Well beneath a tree ; on the right a man on galloping horse.]

5. *Signed* Vivarez. invenit. sculp.

($3\frac{1}{2} \times 7$)

25510. 5.

[Bridge over a river ; a tower on the right ; in front a man in a boat, and another fishing.]

6.

($3\frac{1}{2} \times 6\frac{1}{4}$)

25510. 6.

[Cow drinking at a trough ; a church beyond.]

1. *Signed* Vivarez in. Sculp.

($2\frac{1}{2} \times 6\frac{1}{8}$)

25510. 7.

[Windmill with houses and trees on the right.]

2. *Signed* Vivarez Sculp.

($2\frac{1}{2} \times 6$)

25510. 8.

[A round fortified tower ; two men in front on right.]

($3\frac{3}{4} \times 6\frac{1}{4}$)

25510. 9.

[Wooden bridge with houses on right and left ; beside it a man fishing.]

4. *Signed* Vivarez in. Scul.

($2\frac{1}{8} \times 6$)

25510. 10.

[A water-mill ; two buildings beyond on right.]

5. *Signed* Vivarez sculp.

($2\frac{1}{8} \times 6$)

25510. 11.

[A group of fortified buildings, with bridge over water on left.]

6. *Signed* Vivarez in. sculp.

($2\frac{1}{8} \times 6$)

25510. 12.

[Landscape with windmill and scroll inscribed : Accordin to an act of parliament Drawn and grave by Vivares.]

1. *Signed* Vivarez. in. sc.

($3\frac{1}{8} \times 5\frac{1}{2}$)

25510. 13.

[A house ; on the right a tree, on the left a man driving a donkey.]

2. *Signed* Vivarez in. scul.

($3\frac{1}{8} \times 5\frac{1}{4}$)

25510. 14.

[Ruins of a temple ; two men on the right.]

3. *Signed* Vivarez. in. sculp.

($3\frac{1}{8} \times 5\frac{1}{4}$)

25510. 15.

[House on left ; a man on horse galloping ; on right a man with staff.]

4. *Signed* Vivarez in. sculp.

($3\frac{1}{16} \times 5\frac{1}{8}$)

25510. 16.

[House beside a river ; a man shooting at ducks.] 1739.

5. *Signed* Vivarez. in. fecit.

($3\frac{1}{16} \times 6\frac{1}{8}$)

25510. 17.

[Soldiers outside a tent.] 1739.

6.

($3\frac{1}{16} \times 6\frac{1}{8}$)

25510. 18.

[Ruined buildings ; in front, a man driving sheep along road.]

4. *Signed* Vivarez. in. sculp.

($3\frac{1}{16} \times 6\frac{1}{8}$)

25510. 20.

[A church ; on the right a man driving sheep.]

5. *Signed* Vivarez. f.

($3\frac{1}{16} \times 6$)

25510. 21.

[Road leading to a house ; on the right, a man beneath the arch of a ruined building.]

6. *Signed* Vivarez. in. sculp.

($3\frac{1}{16} \times 6\frac{1}{8}$)

25510. 22.

[Bridge leading to a house ; in front, a man and woman.]

6. *Signed* Vivarez. in. sculp.

($3\frac{1}{16} \times 5\frac{1}{2}$)

25510. 23.

[Man beside tree with large hat and staff ; on right two women talking in front of a house.]

4.

($3 \times 5\frac{1}{2}$)

25510. 24.

WALLACE, Harry.

Guy's Cliff—Warwick.

Signed H. Wallace.

("English Etchings", vol. VIII, 1889-91, pl. 3.)

($8\frac{1}{2} \times 6$)

E. 1899-1904.

WARD, James R. A. (1769-1859).

[Southdown sheep.]

Margin cut.

($5\frac{1}{16} \times 7\frac{1}{8}$)

262.

WATKINS, John.

Il Ponte di Canareggio, Venice.

("English Etchings", vol. VII, 1886-8, pl. 25.)

(7½ × 10½)

E. 1891-1904.

See also National Art Training School: Etching Class.

WATSON, Charles J.

Boat-building on the Yare.

Signed Charles J. Watson 1879.

("The Etcher", 1880, pl. 4.)

(5½ × 9½)

E. 1531-1904.

A bar of "the Norfolk gridiron."

Signed Charles J. Watson. Before letters.

("The Etcher", 1881, pl. 15.)

(9½ × 3½)

E. 1578-1904.

Chelsea.

Signed Charles J. Watson 1879. Before letters.

("The Portfolio", vol. XIII, 1882.)

(6½ × 10½)

Book Colln.

Another impression.

(From the large-paper edition of "The Portfolio", 1882.)

E. 5159-1904.

Ponte del Cavallo, Venice.

Signed ponte del cavallo Charles J. Watson Venezia, 1891.

With the artist's signature also in pencil.

(8 × 5½)

E. 59-95.

WATSON, John Dawson (1832-1892).

A prize.

Signed J. D. W. Before letters.

("The Etcher", 1883, pl. 16.)

(8½ × 5½)

E. 1651-1904.

The ballad.

Before letters.

("The Portfolio", vol. IV., 1873.)

(4½ × 5½)

Book Colln.

Another impression.

"Eighteen Etchings by English, French, and German artists, with notes by P. G. Hamerton", 1877.

Book Colln.

WATTS, George Frederick, R.A. ; O.M.

See Catalogue of the Ionides Colln.

WEBSTER, Thomas (1800-1886.)

"The playful children just let loose from school."

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 12.)

(2 $\frac{3}{4}$ x 3 $\frac{1}{4}$)

E. 1335-1 90

"The village master taught his little school."

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 20.)

(2 $\frac{1}{4}$ x 3 $\frac{1}{8}$)

E. 1343-1904.

"The day's disasters in his morning face."

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 20.)

(1 x 1 $\frac{1}{4}$)

E. 1343-1904.

"Full well they laugh'd with counterfeited glee," etc.

("The Deserted Village . . . illustrated by the Etching Club,"
1841, pl. 21 ; two illustrations.)

(1 $\frac{1}{4}$ x 3 $\frac{1}{8}$) (1 $\frac{1}{4}$ x 3 $\frac{1}{8}$)

E. 1344-1904.

Anticipation.

Lettered T. Webster. Etching Club.

("Etch'd Thoughts, by the Etching Club," 1844.)

(5 $\frac{1}{8}$ x 4 $\frac{1}{8}$)

E. 1498-1904.

Antolycus' Song. Winter's Tale—Act 4, Scene 3. "Lawn
as white as driven snow," etc.

("Songs and Ballads of Shakespeare illustrated by the Etching
Club," 1853.)

(3 $\frac{1}{8}$ x 5)

E. 1307-1904.

The School Dame.

Lettered Thos. Webster, R.A.

("Etchings for the Art-Union of London by the Etching
Club," 1857, pl. 4.)

(3 $\frac{1}{8}$ x 3 $\frac{1}{8}$)

E 3717-1902.

Proof, before signature. India paper.

231.

WELLES, E. F.

Etchings on copper by E. F. Welles.

Of the Twenty-five Etchings contained herein, only Fifty Proofs
have been taken in their finished state—after which the Plates
were destroyed. E. F. Welles. (Artist's signature in ink).

All on India paper, and before letters.

[Two cattle lying down, heads to right ; the nearer seen from
behind.]

Signed E.W. 1835.

(3 $\frac{1}{2}$ x 4 $\frac{1}{2}$)

15643. 1.

- [A cow lying down, head to right ; two cows on right in distance.]
 $(2\frac{7}{8} \times 3\frac{1}{4})$ 15643. 2.
- [A glade between trees with cattle in shadow.]
 $(2\frac{7}{8} \times 3\frac{1}{4})$ 15643. 3.
- [Two sheep lying down ; of the back one only head and shoulders seen, turned to right ; in distance on left a church spire.]
 $(3 \times 3\frac{1}{4})$ 15643. 4.
- [Bullock looking towards spectator over fence.]
Signed E. F. Welles.
 $(4\frac{1}{8} \times 3\frac{1}{4})$ 15643. 5.
- [Two cows lying down, one behind the other, heads to left ; hills in distance on the right.]
 $(2\frac{3}{4} \times 3\frac{1}{4})$ 15643. 6.
- [Two bullocks with curved horns, lying down ; horses in background on the right.]
Signed Welles.
 $(3\frac{1}{8} \times 4\frac{1}{4})$ 15643. 7.
- [Cow standing, back to spectator, and calf lying down ; in background on left two cows beneath two trees.]
 $(3\frac{1}{8} \times 3\frac{1}{4})$ 15643. 8.
- [Stream with trees on either side, in foreground a man fishing.]
Signed E. F. Welles.
 $(2\frac{3}{4} \times 3\frac{1}{8})$ 15643. 9.
- [Bull lying towards left ; on right a portion of fence.]
Signed Welles.
 $(3\frac{7}{8} \times 4\frac{5}{8})$ 15643. 10.
- [A horse standing, head to right.]
Signed Welles.
 $(3\frac{1}{4} \times 4\frac{1}{2})$ 15643. 11.
- [Sheep lying with head to left ; in front a ram facing spectator ; sheep on distant hills to right.]
Signed Welles.
 $(3\frac{1}{8} \times 4\frac{1}{8})$ 15643. 12.
- [Two cows, one lying with head to left ; the other on right standing with back to spectator.]
Signed E. F. Welles.
 $(4\frac{3}{8} \times 5\frac{1}{8})$ 15643. 13.
- [On left a cow lying towards spectator ; on right a bull with head to left ; water in front.]
Signed Welles.
 $(4 \times 4\frac{1}{8})$ 15643. 14.
- [Head of a cow against dark background.]
 $(3\frac{3}{8} \times 2\frac{1}{4})$ 15643. 15.

[On left a bull standing, head to left ; on right, two others lying, heads to right.]

Signed E. F. Welles.

($3\frac{7}{8} \times 5\frac{1}{4}$)

15643. 16.

[Two cows lying down ; one facing the spectator ; the other, on right, seen from behind.]

Signed E. F. Welles.

($3\frac{7}{8} \times 4\frac{1}{8}$)

15643. 17.

[Bull in a stall, seen from behind.]

($4\frac{1}{8} \times 3\frac{1}{4}$)

15643. 18.

[Two cows lying down ; one on the left seen from behind ; the other, on right, facing the spectator.]

Signed E. F. Welles.

($3\frac{1}{2} \times 4\frac{1}{4}$)

15643. 19.

[Cattle with river and hills beyond.]

($4\frac{1}{8} \times 6$)

15643. 20.

[Bull, cow and calf ; hills in the distance.]

Signed Welles.

($4\frac{3}{8} \times 6$)

15643. 21.

[A group of cattle, a tree on the right, and wooded slope beyond.]

($3\frac{3}{8} \times 4\frac{1}{8}$)

15643. 22.

[Head of a calf, facing left.]

Signed E. F. W.

($3\frac{7}{8} \times 4\frac{5}{8}$)

15643. 23.

[Studies of five heads of sheep.

($3\frac{1}{8} \times 3\frac{1}{8}$)

15643. 24.

[Head of a horse, facing left.]

($5\frac{7}{8} \times 4\frac{3}{8}$)

15643. 25.

WELLESLEY, Rev. H.

Portrait of F. C. Lewis, the engraver.

Signed H. W. 1838. With inscription in pencil: Portrait of my Father, etched by Rev^d. Dr. Wellesley. Chas. G. Lewis.

($3\frac{1}{2} \times 4\frac{1}{8}$)

24187. 8.

WHAITE, H. C.

"Autumn", Stanza III.

("Passages from the Poems of T. Hood, illustrated by the Junior Etching Club", 1858.)

($4\frac{3}{8} \times 6\frac{1}{4}$)

E. 1391-1904.

Study of a head. ("Youth and Age"—Hon. St. G. Tucker;
"Old Age"—C. C. Colton; "Youth and Age"—W.
Wordsworth.)

("Passages from Modern English Poets illustrated by the Junior
Etching Club", 1862, large paper ed.)

($4\frac{3}{8} \times 3$)

E. 1424-1904.

Another state.

Lettered H. C. Whaite: London, Published December 1st
1861, by Day & Son, Lith. to the Queen.

(In small edition of the above, 1862.)

Book Collⁿ

WHISTLER, James Abbot McNeill (1834-1903).

W. = WEDMORE (F.). Whistler's Etchings, a Study and a
Catalogue. 1899.

"The French Set".

Twelve Etchings from Nature, by James Abbott Whistler.

London; Published by J. A. Whistler, at 62, Sloane Street.

Paris: Imprimerie Delâtre, Rue St. Jacques, 171. (1858).

India paper.

19803-19815.

[Title to the set: the artist sketching, surrounded by a group of
children.] "Douze Eaux Fortes d'après Nature par James
Whistler. Imp. Delatre, Rue St. Jacques, 171, Paris, Nov.
1858. A Mon viel Ami Seymour Haden." (W. 20.)

($4\frac{1}{8} \times 5\frac{1}{2}$)

19803.

Another impression, on wrapper of set.

19803. a.

Liverdun.

Signed Whistler (*at top*); J. Whistler (*below*). *Inscribed* Imp.
Delâtrs, Rue St. Jacques, 171. (W. 4.)

($4\frac{1}{4} \times 6\frac{1}{8}$)

19804.

La Rétameuse.

Signed Whistler. *Inscribed* Imp. Delâtre, Rue St. Jacques, 171.
(W. 5.)

($4\frac{3}{8} \times 3\frac{1}{2}$)

19805.

En plein soleil.

Signed Whistler. *Inscribed* Imp. Delâtre, Rue St. Jacques, 171.
(W. 6.)

($4 \times 5\frac{5}{8}$)

19806.

The old farm.

Signed Whistler. *Inscribed* Imp. Delâtre, Rue St. Jacques, 171.
(W. 7, with title, *The unsafe tenement*.)

($6\frac{1}{2} \times 8\frac{1}{8}$)

19807.

La Mère Gérard.

Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques, 171.
(W. 9.)

(5 × 3½) 19808.

Street at Saverne.

Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques. (W. 11.)
(8½ × 6½) 19809.

Little Arthur.

3rd state. *Signed Whistler. (W. 13.)*

(2½ × 2) 19810.

La vieille aux loques.

Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques, 171.
(W. 14.)

(8½ × 5½) 19811.

Annie.

2nd state. *Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques, 171. (W. 15.)*

(4½ × 3½) 19812.

La marchande de moutarde.

1st state. *Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques, 171. (W. 16.)*

(6½ × 3½) 19813.

2nd state.

("English Etchings," vol. vii., 1886-8, pl. 19.) E. 1884-1904.

Fumette.

Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques, 171.
(W. 18.)

(6½ × 4½) 19814.

The Kitchen.

Signed Whistler. Inscribed Imp. Delâtre, Rue St. Jacques, 171.
(W. 19.)

(8½ × 6½) 19815.

The dog on the kennel.

Signed Whistler. (W. 8.)

(2½ × 3½) E. 21-1905.

The Rag-gatherers'.

2nd state. *Signed* Whistler, 1858. (W. 17.) $(6\frac{1}{8} \times 3\frac{1}{2})$

E. 20-1905.

A little boy.

(W. 22.)

 $(5\frac{1}{8} \times 3\frac{1}{8})$

E. 19-1905

Portrait of Seymour Haden, Jun.

Seymour.

Signed Seymour. Whistler. (W. 23.) $(5\frac{1}{8} \times 3\frac{1}{8})$

E. 18-1905.

Portrait of Seymour Haden, Jun.

Reading by lamplight.

Signed J. Whistler. (W. 25.) $(6\frac{1}{8} \times 4\frac{1}{8})$

E. 17-1905.

The music-room.

2nd state. (W. 26.)

 $(5\frac{1}{8} \times 8\frac{1}{2})$

E. 16-1905.

The figures in front are Sir Seymour and Lady Haden;
behind the table is Mr. Freer.

Reading in bed.

2nd state. *Signed* Whistler. (W. 29.) $(4\frac{1}{8} \times 3\frac{1}{2})$

E. 13-1905.

The wine glass.

Signed Whistler. (W. 31.) $(3\frac{1}{2} \times 2\frac{1}{8})$

E. 14-1905.

Greenwich Pensioner.

Signed Whistler. Greenwich, 1859. (W. 32.) India paper. $(3\frac{1}{8} \times 5\frac{1}{2})$

19795.

Greenwich Park.

2nd state. *Signed* Whistler. (W. 33.) $(4\frac{1}{8} \times 7\frac{1}{8})$

E. 15-1905.

Nursemaid and child.

2nd state. *Signed* Whistler. (W. 34.) $(3\frac{1}{8} \times 5\frac{1}{8})$

E. 12-1905.

The landscape with the horse.

2nd state. *Signed* Whistler 1859. (W. 46.) $(5 \times 7\frac{1}{8})$

E. 11-1905.

"The Thames Set".

Reprinted and issued as "A Series of Sixteen Etchings of Scenes on the Thames and other subjects." London : Ellis and Green, 33, King Street, Covent Garden. (1871.)

Thames Warehouses, from Thames Tunnel Pier.

1st state. *Signed* Whistler, 1859. (W. 35.) 19789.
(3 x 8)
A later impression. 1871 ed. 24767.13.

Westminster Bridge.

1st state. *Signed* Whistler, 1859. (W. 36.) 19790.
2nd state. 1871 ed. 24767.4.

Limehouse.

1st state. *Signed* Whistler, 1859. (W. 37.) 19787.
(5 x 7½)
A later impression. 1871 ed. 24767.12.

Tyzac, Whiteley & Co.

1st state. *Signed* Whistler, 1859. (W. 39.) 19792.
(5 7/8 x 8 5/8)
A later impression, described as "Eagle Wharf." 1871 ed. 24767.11.

Black-lion Wharf.

1st state. *Signed* Whistler, 1859. (W. 40.) 19793.
(6 x 8 5/8)
A later impression. 1871 ed. 24767.3.

The Pool.

1st state. *Signed* Whistler, 1859. (W. 41.) 19788.
(5 7/8 x 8 7/8)
A later impression. 1871 ed. 24767.7.

Thames Police.

1st state. *Signed* Whistler, 1859. (W. 42.) 19791.
(5 7/8 x 8 7/8)
A later impression, described as "Wapping Wharf." 1871 ed. 24767. 2.

The Lime-burner,

1st state. *Signed* Whistler (to left) ; Whistler 1859 (to right). (W. 44.) 19794.
(10 x 7)
A later impression. 1871 ed. 24767. 9.

Becquet. (The Fiddler.)

(W. 48.)

1st state. *Cut to* ($5\frac{1}{2} \times 4\frac{1}{2}$).

19801.

Later impression of the whole plate, described as "The Fiddler". 1871 ed.

($10\frac{1}{2} \times 7\frac{1}{2}$)

24767. 8.

Rotherhithe.

Signed Whistler, 1860. (W. 60.) 1871 ed.($10\frac{1}{2} \times 7\frac{1}{2}$)

24767. 5.

The Forge.

2nd state. *Signed* Whistler, 1861. (W. 63.) 1871 ed.($7\frac{3}{4} \times 12\frac{1}{2}$)

24767. 1.

Millbank.

2nd state. *Dated* 1861. (W. 67.) 1871 ed.(4×5)

24767.14.

The little pool.

Signed Whistler, 1861. (W. 72.) 1871 ed.($4\frac{1}{2} \times 5$)

24767. 10.

The artist sketching is Whistler himself ; the man beside him is the late Ralph Thomas, author of "Catalogue of the Etchings and Drypoints of J. A. M. Whistler", 1874.

Cadogan Pier. (Early morning, Battersea.)

Signed Whistler. (W. 79.) 1871 ed.($4\frac{1}{2} \times 6$)

24767. 15.

Old Hungerford Bridge.

Signed Whistler. (W. 80.) 1871 ed.($5\frac{1}{2} \times 8\frac{1}{2}$)

24767. 6.

Chelsea Bridge and Church.

(W. 85.) 1871 ed.

($4 \times 6\frac{1}{2}$)

24767. 16.

(Another set of the "Thames" series is in the Ionides Collection.)

Arthur Seymour Haden.

Signed Whistler, 1859. (W. 47.) India paper.($8\frac{1}{2} \times 5\frac{1}{2}$)

19800.

Whistler. (Portrait of the artist.)

Signed Whistler, 1859. (W. 52.)(8 $\frac{1}{2}$ × 5 $\frac{1}{8}$)

19799.

Annie Haden.

Signed Whistler, 1860. (W. 57.) India paper.(13 $\frac{1}{8}$ × 8 $\frac{5}{8}$)

19796.

Mr. Mann.

Signed Whistler, 1860. (W. 58.) India paper.(8 $\frac{1}{8}$ × 5 $\frac{1}{8}$)

19797.

Axenfeld.

Signed Whistler, 1860. (W. 61.) India paper.(8 $\frac{1}{8}$ × 15 $\frac{1}{8}$)

19798.

The miser.

(W. 65.) Before the signature. India paper.

(4 $\frac{5}{8}$ × 6 $\frac{1}{4}$)

19802.

Vauxhall Bridge.

Signed Whistler, 1861. (W. 66.)(2 $\frac{3}{4}$ × 4 $\frac{1}{2}$)

E. 22-1905.

The Barber's.

(W. 229.) India paper.

(6 $\frac{7}{8}$ × 9 $\frac{3}{8}$)

E. 588-90.

Mairie, Loches.

(W. 259.) India paper.

(8 $\frac{5}{8}$ × 5 $\frac{1}{8}$)

E. 587-90.

Balcony, Amsterdam.

(W. 262.) India paper.

(10 $\frac{1}{4}$ × 6 $\frac{5}{8}$)

E. 585-90.

Long House—Dyer's—Amsterdam.

(W. 266.) India paper.

(6 $\frac{1}{2}$ × 10 $\frac{1}{4}$)

E. 586-90.

Billingsgate.

Signed Whistler, 1859. 2nd state. (W. 45.)

("The Portfolio", 1878, p. 8.)

(6 × 8 $\frac{1}{8}$)*Book Colln.*

Another impression.

("Etching and Etchers," by P. G. Hamerton, 3rd ed., 1880.)

Book Colln.

The Angler. (Described by Wedmore as "The Punt.")*Signed Whistler*, 1861. India paper. (W. 68.)

(In large paper edition of "Passages from Modern English Poets. Illustrated by the Junior Etching Club," 1862, pl. 7.)

(4 $\frac{1}{4}$ × 6 $\frac{1}{2}$) *Book Collⁿ.*(Also in the smaller edition, 1862; with addition of "pl. 7" and "London, Published December 1st, 1861, by Day & Son, Lith. to the Queen.") *Book Collⁿ.***A river scene.** (Described by Wedmore as "Sketching.")*Signed Whistler*. India paper. (W. 69.)

(In large paper edition of "Passages from Modern English Poets. Illustrated by the Junior Etching Club," 1862, pl. 45.)

(4 $\frac{1}{4}$ × 6 $\frac{1}{2}$) *Book Collⁿ.*(Also in the smaller edition, 1862; with addition of "pl. 45," and "London, Published December 1st, 1861, by Day & Son, Lith. to the Queen.") *Book Collⁿ.***The little Putney.** (W. 146.)

(In "Four Masters of Etching," by F. Wedmore, 1883, p. 36.)

(5 $\frac{1}{4}$ × 8 $\frac{1}{4}$) *Book Collⁿ.***Chelsea.**

(W. 148. Wrongly described as "Fulham.")

("The Art Journal," 1882, p. 129.)

(5 $\frac{1}{4}$ × 8 $\frac{1}{4}$) *Book Collⁿ.*

Another impression.

("Choice Examples of Modern Etchings," 188-.)

E. 3014-1901.

Alderney Street. (W. 196.)

("Gazette des Beaux-Arts," 1882, p. 366.)

(7 × 4 $\frac{1}{8}$) *Book Collⁿ.***The swan and the iris.**

From an unfinished painting by Cecil Lawson. Not catalogued by W.

(In "Cecil Lawson, a Memoir by Edmund W. Gosse," 1883.)

(5 $\frac{1}{8}$ × 3 $\frac{1}{4}$) *Book Collⁿ.***WILD, Charles (1781-1835).****Twelve select examples of ecclesiastical architecture of the middle ages, chiefly in France.** (1825.)

There are two states of each plate, one with etched outline only, the other completed in aquatint. The first three plates in outline have note in pencil: "Mr. Foxhall with Mr. Wild's compts." All on India paper.

In vol. (24 $\frac{1}{2}$ × 18). *Plates, av. size* (20 $\frac{1}{4}$ × 15 $\frac{3}{4}$). E. 563. A-X-85.

Portail de l'Eglise Cathédrale d'Amiens.	E. 563. A-B—85.
Nef de l'Eglise Cathédrale d'Amiens.	E. 563. C-D—85.
Chœur de l'Eglise Cathédrale d'Amiens.	E. 563. E-F—85.
Chœur de Beauvais.	E. 563. G-H—85.
Clochers de Chartres.	E. 563. I-J—85.
Chœur de l'Eglise Cathédrale de Cologne.	E. 563. K-L—85.
Portail de l'Eglise Cathédrale de Rheims.	E. 563. M-N—85.
Nef de l'Eglise Cathédrale de Rheims.	E. 563. O-P—85.
Cathédrale de Rouen—Portail du Midi.	E. 563. Q-R—85.
Eglise de S. Ouen à Rouen.	E. 563. S-T—85.
Croisée de l'Eglise de S. Ouen à Rouen.	E. 563. U-V—85.
Portail de l'Eglise Cathédrale de Strasbourg.	E. 563. W-X—85.

For other works by Wild see WILD in Book Catalogue.

WILKIE, Sir David, R.A. (1785-1841).

L. = LAING (D.). Etchings by Sir David Wilkie R.A. . . . and by Andrew Geddes, A.R.A. 1875.

Etchings by D. Wilkie, R.A. London, 1824.

7 plates on 4 sheets, in wrapper.

(18½ × 12½)

E. 452-458—1903.

[Portrait of a man, head and shoulders, his two hands resting on a stick.] (L. 1.)

(2⅞ × 1½)

Trial proof.

E. 6211-1904.

1st state, with slight additional work on face.

E. 6212-1904.

[A woman at a window, reading a letter; a woman holding child outside.] (L. 2.)

(3¼ × 1⅞)

Trial proof.

E. 6213-1904.

1st state. India paper.

E. 6213.A-1904.

Another impression.

("Etchings by D. Wilkie, R.A.," 1824.)

E. 453-1903.

Scotch boys at breakfast. (L. 3.)

(3 × 1½)

1st state; the trousers of the boy standing are unshaded.

E. 6215-1904.

2nd state, the trousers shaded with horizontal lines, and the whole darkened. India paper. E. 6216-1904.

Another impression.

(" Etchings by D. Wilkie, R.A." 1824.) E. 454-1903.

Making a Sedan. (L. 4.)

($4\frac{1}{2} \times 3\frac{1}{4}$)

1st state, before work on sky, foreground, etc. 202, 202.A.

2nd state, sky etc. shaded. 367.

3rd state, with tree added on the right. India paper. 368.

Another impression. India paper.

(" Etchings by D. Wilkie, R.A.", 1824.) E. 452-1903.

The Cottage door. (L. 5.)

Signed D.W. (*monogr.*) 1820. India paper.

(" Etchings by D. Wilkie, R.A.", 1824.)

($4\frac{1}{2} \times 3\frac{1}{4}$) E. 455-1903.

Another impression; and five earlier states. 351-356.

Reading the will. (L. 6.)

Signed D. W. 1819.

($3\frac{1}{2} \times 4\frac{1}{8}$)

1st. state, with white spaces on the wall behind figures. 357.

2nd. state, the wall to right shaded with horizontal lines. 358.

3rd. state, the wall shaded with cross-hatching. 359.

4th. state, the front of the table-cloth and the newspaper completely shaded; the whole darkened. India paper. 360.

Another impression. India paper.

(" Etchings by D. Wilkie, R.A.", 1824.)

E. 456-1903.

The lost receipt. (L. 7.)

($5\frac{1}{8} \times 6\frac{3}{16}$)

1st state, with head of a young man with long hair, as remarque on left. 363.

2nd. state, the background darkened, and head of young man almost burnished out. 364.

Another impression.

(" Etchings by D. Wilkie, R.A. ", 1824.) E. 457-1903.

Benvenuto Cellini and the Pope. (L. 8.)

Signed D. W. (*monogr.*) 1824. India paper.

($9 \times 7\frac{1}{16}$)

378.

The Flemish mother. (L. 9)

Signed D. W. (*monogr.*) 1820. D. Wilkie 1821 (*on a fold of the dress*).

India paper.

($8\frac{3}{4} \times 7\frac{1}{4}$)

361, 362.

Another impression.

("Etchings by D. Wilkie, R.A.", 1824.)

E. 458-1903.

[A woman, wearing cloak, with a child on her back ; by her side a boy holding hat in hand.] (L. 10.)

($11\frac{1}{2} \times 11\frac{1}{8}$)

E. 6214-1904.

The Highland piper. (L. 11.)

($2\frac{5}{8} \times 4$)

E. 6209-1904.

[A woman praying ; behind her a railing and altar.] (L. 12.)

Signed D. W. (*monogr.*) 1814.

($3\frac{1}{4} \times 3\frac{1}{8}$)

E. 6210-1904

WILLIAMS, Annie.

The Old Bailey.

Signed A. Williams, 1904. With the artist's signature also in pencil.

($14\frac{1}{8} \times 10\frac{3}{8}$)

E. 962-1905.

Christ Church, Newgate Street.

Signed A. Williams, 1904. With the artist's signature also in pencil.

($14\frac{1}{2} \times 10\frac{3}{8}$)

E. 963-1905.

WILLIAMS, A. M.

The Farmer's Boy.

Signed A. M. W. 1883. *Lettered* English Etchings, Part xxxi. ("English Etchings", vol. III, 1883-4, pl. 29.)

($7\frac{1}{2} \times 5\frac{1}{4}$)

E. 1776-1904.

Dachshunds.

Signed A. M. W. *Lettered* English Etchings, Part xxxvii.

("English Etchings", vol. IV, 1884, pl. 13.)

($7\frac{3}{8} \times 10\frac{1}{4}$)

E. 1794-1904.

London — Covent Garden Market.

Lettered English Etchings, Part xli.

("English Etchings", vol. IV, 1884, pl. 26.)

($7 \times 5\frac{1}{4}$)

E. 1806-1904.

London—the City. Change Alley.

Signed A. M. W. 1884.

("English Etchings", vol. v, 1885, pl. 25.)

(6 $\frac{7}{8}$ × 7 $\frac{7}{8}$)

E. 1838-1904.

London—The City. St. Paul's, from Sermon Lane.

Lettered English Etchings. Part LV.

("English Etchings", vol. VI, 1885-6, pl. 1.)

(9 × 5)

E. 1848-1904.

London—the Priory Church of St. Mary Overie, Southwark.
(St. Saviour's).*Lettered* English Etchings, Part LX.

("English Etchings", vol. VI, 1885-6, pl. 16.)

(9 $\frac{1}{8}$ × 7 $\frac{1}{8}$)

E. 1847-1904.

The Great Hall, Charterhouse.

Signed A. M. Williams 1886. *Lettered* English Etchings, Part LXIV.

("English Etchings", vol. VII, 1886-8, pl. 10.)

(9 $\frac{7}{8}$ × 7 $\frac{1}{2}$)

E. 1866-1904.

Crosby Hall.

Signed A. M. Williams. *Lettered* English Etchings, Vol. LXI.
[i.e. Part LXI].

("English Etchings", vol. VII, 1886-8, pl. 13.)

(9 $\frac{3}{8}$ × 5 $\frac{1}{4}$)

E. 1878-1904.

The Chantry—Westminster Abbey, with the altar-tomb of
Philippa, Queen of Edward III, (d. 1369).*Signed* A. M. W.

("English Etchings", vol. VII, 1886-8, pl. 24.)

(8 $\frac{1}{2}$ × 5 $\frac{1}{4}$)

E. 1890-1904.

St. Edmund the King and Martyr, from Clement's Lane.

Signed A. M. W. 1889.

("English Etchings", vol. VIII, 1889-91, pl. 8.)

(8 $\frac{7}{8}$ × 5 $\frac{1}{8}$)

E. 1904-1904.

WILLIAMS, Penry (1798-1885).[Figure of a lady, wearing lace head-dress, walking to the
right, right hand holding skirt, left hand touching chin.]*Signed* P. Williams London 1837.(8 $\frac{1}{2}$ × 5 $\frac{1}{4}$)

259,

[Figure of a lady, seen from behind, trying the effect of a ribbon on her left shoulder.]

Signed Penry Williams London 1837.

($8\frac{1}{2} \times 5\frac{1}{2}$)

260.

WITHERS, Alfred.

Weymouth Harbour.

Before letters.

("The Etcher", 1880, pl. 22.)

($5\frac{1}{16} \times 8$)

E. 1548-1904.

Hastings old town.

Signed Al. Withers 1880. Before letters.

("The Etcher", 1880, pl. 37.)

($6\frac{1}{8} \times 10\frac{1}{8}$)

E. 1563-1904.

Janet.

Signed Al. Withers. Before letters.

("The Etcher", 1882, pl. 8.)

(5×4)

E. 1608-1904.

Paul's Cray Common.

Signed Alf: Withers.

("The Etcher", 1882, pl. 9.)

($2\frac{3}{8} \times 7\frac{3}{8}$)

E. 1608. A-1904.

Folkestone Harbour.

Before letters.

("The Etcher", 1883, pl. 12.)

($7\frac{1}{16} \times 10\frac{1}{8}$)

E. 1647-1904.

Whitby.

Before letters.

("The Etcher", 1883, pl. 27.)

($5\frac{7}{16} \times 8\frac{7}{16}$)

E. 1662-1904.

A summer's day.

Signed Alfred Withers 1880. *Lettered* English Etchings, Part XIII.

("English Etchings", vol. II, 1882-3, pl. 9.)

($8\frac{1}{16} \times 9\frac{3}{8}$)

E. 1724-1904.

Foot's Cray Church, Kent.

Signed Alf Withers 1882. *Lettered* English Etchings Part XIX.

("English Etchings", vol. II, 1882-3, pl. 27.)

($6\frac{1}{4} \times 9\frac{3}{8}$)

E. 1742-1904.

The old Landgate, Rye.*Lettered* English Etchings, Part XXVI.

("English Etchings", vol. III, 1883-4, pl. 13.)

(10½ × 8⅞)

E. 1761-1904.

WOODWARD, Alice B.**Gathering plums.**

("English Etchings", vol. VII, 1886-8, pl. 20.)

(6½ × 3½)

E. 1885-1904.

Proof of the above, with the artist's signature in pencil.

(Presented to annual subscribers to "English Etchings", 1886.)

E. 1886-1904.

See also National Art Training School : *Etching Class.***WORLIDGE, Thomas (1700-1766).****Portrait of Walter Baker.**

Proof before letters. With inscription in ink :—"The Portrait of Walter Baker (M.D. so created by himself). Painted, Designed, and Etched by Thomas Worlidge, Painter in the little Piazza, Covent Garden. N.B.—This Plate is Destroyed."

(7 × 5½)

E. 7268-1903.

A later state, with shading all down the left side, and across the top of the plate.

E. 7269-1903.

[Portrait, head and shoulders, of a man turned to right, and looking over his right shoulder.]

Signed T: Worlidge. Del: 1754.

(8 × 6⅞)

15319.

Sir James Thornhill.Working proof. *Signed* Tho^s. Worlidge.

(7½ × 6⅞)

E. 224-89.

[Encoenia in the Sheldonian Theatre, Oxford, 1759.]

Lettered T. Worlidge del. et. Sculp^t. To the Right Hon^{ble}. the Earl of Westmoreland . . . this Plate is humbly dedicated by . . . Tho^s. Worlidge. Pub^d. According to Act of Parliam^t. March 28th, 1761. (See "WESTMORELAND" in Catalogue of Engraved National Portraits.)

(18½ × 24½)

28665.

WYLLIE, William Lionel, A.R.A.**Off fishing.**

Before letters.

("The Etcher", 1883, pl. 22.)

(4 × 8½)

E. 1657-1904.

